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Introduction

"Northern Italian" is, to many of us, a sufficiently alluring adjective applied to almost anything, from architectural details to a specialized cuisine; but it was not wholly the title that first fixed my serious attention on the plates making up this volume. I have had the habit of looking through the current architectural periodicals and marking plates to be cut out for the office files. I have come to mark so very few that when I began by selecting the first of this series I remember thinking that I should probably stop there, but I ended by taking the entire series.

Architecturally speaking, Northern Italy may be considered, for the present purposes, Lombardy, the Venetia, the Emelia, with the less important Liguria and Piedmont. The epoch of which these details give the savor is the epoch of the late full development that came to these northern towns after the first great group of architects and artists had developed and really finished their earlier works, which we principally identify with Rome. It was then that Sansovino, summoned by the King of France, stopped on his way at Venice, tempted by so honorable a "job" that he forgot the King permanently, and his work in Venice was of the epoch used in this book. It was a late epoch, of course, and not a primitive one; but even such full blown work as that of Palladio or Alessi must not be slighted by the purists. This epoch was one of careful study and dignity. The details were executed by more highly developed artisans than it was possible to find for the much earlier North Italian work, like the Temple at Rimini, where some of the charm is due to the *naïveté* of the execution.

These fully developed later details were often worked from finished architects' drawings, such as we produce today, and so we now come to the reverse problem, three hundred years later, of how to get these fine details back into the hands and heads of our present architects and draughtsmen. The method used in this collection seems the direct and practical one—i.e., that of giving photographs and measured drawings of the same detail side by side. The photograph gives the sentiment and impression of the original detail, and the drawing gives the means of reproducing it exactly. I think for our architectural health just now in America an exact reproduction of a good detail is usually better, both for the architect and for the public, than a denatured or "improved" reproduction.

Many architectural books as now published are not wholly, and some not even primarily for architects. The temptation to give them a more general, almost a

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literary form, as an appeal to the general public, is too great, if not for the author, at any rate for his publisher. So the architect's library becomes encumbered with volumes that are half guide-books, travelogues, or picturesque rhapsodies. Such books are kept neither within a classification of style nor of chronology, nor even of geography. So that if the architect manages to place them on his shelves, they are not of an exact enough character to pay to hunt through for something which is probably not in them. This volume does not fall under such criticism, but is as truly an architectural book for architects as Vitruvius, or the Grand Blondel. Its every plate ought to be useful in the draughting room, for only simple and useful details have been chosen, and they have been presented in a straightforward way.

JOHN MEAD HOWELLS.

New York, May 29, 1916.

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Descriptive Notes

Plates 1, 2, 3—CREMONA; Singing Gallery, Cathedral.

THE town of Cremona lies out of the beaten track of the tourist but the student of architecture will find a visit to it well worth while, if only to see the imposing group of structures in the Piazza del Comune. This group includes the Gothic Palazzo Comunale, a brick edifice of 1206-45, the Palazzo dei Giureconsulti (1292), a magnificent baptistery (1167), and last but grandest, the Cathedral (1107-90), built in the Lombard Romanesque style, with a rich tower and elegant cloisters. The interior is of noble proportions and is embellished by the frescoes of a circle of Cremonese artists, of whom Boccacino is the center. Many fine tombs and altarpieces, mostly contemporary with the fresco work, add to the enrichment of the Cathedral. The simpler accessories show an absence of the banal that is refreshing.

The singing gallery illustrated is an exemplification of this restrained good taste. Simple block consoles ornamented with a rosetted end support a solid body that is divided into panels by flat decorative consoles. An open screen of diagonal pattern rests upon this and the silhouette is broken by small urns placed upon supporting pilasters. It is located in the apse, underneath the organ, in the bay adjoining the crossing, and is executed entirely in wood, painted grey with the high lights picked out in burnished gold leaf. The centre panels are painted to imitate marble but in quiet tones that harmonize with the body color.

Plates 6, 7—MILAN; Stairway, Archbishop's Palace.

IN studying the plans of the Italian Renaissance palaces, an essential detail of the social habits of the times must be firmly held in mind. The private life of the occupants was confined to separate suites of apartments rather than being extended throughout the house. The palace became the prototype of the modern apartment house; it was of a size commensurate with the dignity of the family name and was occupied not only by the head of the family, but also by the families of his kinsmen, heirs and retainers. In this way the apartment or *piano* became the unit and the stairways thoroughfares of a semi-public character connecting them with the street.

The most popular type of stairs was an intra mural one, a type that was thought grand enough for the most splendid palaces of Italy, and that continued to be used long after the introduction of Palladian ideas. In the sixteenth century, the whole staircase began to assume more imposing proportions though it was not until a later date that the sumptuous stairway so often regarded as one of the features of the Italian Renaissance began to be constructed.

Pelligrino, the foremost Milanese exponent of the Seicento, has used in this semi-public structure a bold and severe treatment. The balustrade is shown in the illustration. It has a rather heavy but well proportioned railing rising from a massive newel. The run of the balusters is interrupted by interposed plinths. The material is a grey limestone.

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Plates 8, 9—PARMA; Stairway, Cathedral.

THE Cathedral of Parma is a cruciform building, an admirable example of the Lombard Romanesque style. The handsome choir is somewhat raised above the crypt and it is the stairway leading from the floor of the nave down to the crypt and up to the choir that forms the subject illustrated.

The octagonal dome of the church is decorated by excellent frescoes by the hand of Corregio, who lived in Parma. "It seems as if some mighty upward impulse had impelled the whole armies of Christendom to soar away from earth in joyful bliss. A striking feature of the work is that the figures seem to cleave the vaulting and to be in the act of forcing their way out of the church walls into bright ether. The masterly and almost playful manner in which the greatest difficulties in the work have been overcome had ever been an object of the highest admiration."

The balustrade of the stairway is novel in its arrangement while the details and profiles are designed with much feeling. The material used is a yellow Verona marble. The taking of the photographs of this subject involved unusual difficulty since the dim light of the interior of the cathedral was most unpropitious, but an exposure of more than half an hour gave results which are quite adequate.

Plates 10, 11—GENOA; Balustrade, S. Pietro in Banchi.

"FOR various reasons the architecture of Genoa has not hitherto received the attention it merits. The town has long borne a title 'La Superba,' which proclaims the magnificences of its situation and also the splendor of its buildings, and its neglect by architects can only be attributed to the fact that so many of its palaces and churches date from the last stages of the Renaissance or from the still more discredited Seventeenth Century. Closer attention to detail must surely convince every honest visitor that such an attitude is utterly mistaken," says M. S. Briggs in his admirable book on "Baroque Architecture," who goes on to say later:

"But the most pleasing of the smaller Baroque churches is S. Pietro in Banchi, in a piazza in the busy commercial quarter. It was erected in 1581 by Rocco Lurago and was specially ordered by the Senate. Standing a balustraded podium, it forms a picturesque group and a spectator does not realize that the site is far from regular. A flight of steps leads up to a façade with an arcaded loggia and two small campanili. The interior is barrel vaulted except for the dome and is lined with grey and white marble and decorated with pilasters. The vaults are ornamented and delicately modeled in stucco, color being sparingly employed throughout. In niches are eight very excellent statues by Taddeo Carlone and Daniel Cassela."

Probably the commercial situation made necessary the utilization of the ground floor for shops and offices; at any rate the arrangement is not without a certain dignity and the church very well preserves its isolation. The balustrade of marble is uniquely excellent.

Plates 12, 13—VENICE; Bridge.

AS an integral part of the arteries of street life Venetian bridges are of great importance, and the elements that governed their design, the free passage of boats and gondolas beneath and the requirements of the pedestrian above, have united to produce the most picturesque features of Venetian canals.

Their historical development can best be traced by a study of old paintings and engravings of the sixteenth and seventeenth centuries. The earlier types were of

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wood and a few of these still exist to show their forms, which are not unlike the bridges of Japan. Stone bridges began to appear during the fourteenth century and they have multiplied until now there are almost four hundred in Venice. It is an interesting fact that most of the smaller bridges as well as the quays were without parapet or protection for the pedestrian until the middle of the nineteenth century, when great numbers of them were supplied with balustrades of cast-iron. The factional fights and contests of the Renaissance often centered around these bridges and the Ponte dei Pugni has taken its name from this use; these contests usually resolved themselves into wholesale dumpings of men into the waters of the canal below. Many of the wider canals were spanned by three arches, the central only being high enough to permit the passage of gondolas.

The bridge illustrated is one of the more complete types, being surmounted by a stone balustrade. The segmental arch is constructed of brick with a facing of stone voussoirs in the form of a strong archivolt, crowned at the top by a cartouche. The stone balustrade is of five bays, one of which in the center is horizontal, the others following the slope; the stone used throughout is the inevitable Istrian stone, and in the places where it has received the contact of passers-by, it has taken on a dull polish.

Plates 14, 15—BOLOGNA; Pal. Biella and VENICE; S. Giorgio dei Greci.

THE connection between Venice and the eastern countries of the Mediterranean was at its height in the thirteenth century, and the mercantile activity and intercourse with Greece directed a natural flow of Hellenic tradesmen westwards. It is not surprising to hear that there was a considerable Grecian colony in Venice, and even to-day a Greek dialect may be heard spoken in the quarters east of S. Marco. Although Venice lost Chios and Pharos and other possessions in the Ægean in 1540, it must not be assumed that trading with these islands ceased automatically, or that the Greek colony of traders living at Venice no longer existed.

The Greek church of S. Giorgio dei Greci, in Venice, was erected after 1538 by Santo, the last member of the Lombardi family and the son of Tullio Lombardi. Santo Lombardi is also the architect of the Palazzo Malipiero in the parish of S. Maria Formosa. The Lombardi family starts with Pietro, an artist of supreme taste, whose fame rests upon the Palazzo Vendramin Calergi, the sepulchral monuments of the Doges Pietro Mocenigo and Marcello in SS. Giovanni e Paulo, and upon the most exquisite building of the Venetian Renaissance, the church of S. Maria Miracoli. His sons Antonio and Tullio were trained in his traditions, as well as other pupils and followers, and many of the palaces on the Grand Canal reflect a Lombardesque character. The school of the Lombardi was indeed widely spread over the whole of the Venetian territory.

Whether the graceful leaning campanile (1587-92) is his work or not, is not clear. It rises from a base of classic proportions to a plain brick shaft that flowers in an arcaded top. A small attic is stepped back and receives a diminutive dome that recalls that upon the church. The stone is the usual Istrian stone.

The Pal. Biella in Bologna is one of the little known palaces. Although attributed to Vignola its obscure location and use is probably the cause of its being overlooked by the passing tourist. It is, however, of special interest; a unique feature is the inscription partly in Latin and partly in Hebrew characters that runs around the frieze. The material is a gray limestone.

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Plates 16, 17, 18—VENICE; Colonnade, S. Stefano.

THE church of Santo Stefano is late Gothic and dates from the fourteenth century, having been begun in 1325. The special character taken on by the Gothic style in Venice was continued far into the fifteenth century, at a time when the graceful early Renaissance had established itself in other towns, and this has led to the impression that large parts of Venice are older than they really are. The elegant brick façade of the church was restored in 1904, practically at the same time as was finished the restoration of the fine timber vaulted ceiling. The cloisters (1532) are undoubtedly the most elegant of any in Venice; in fact, as far as we know, they are quite unique in Venetian cloister design of early or late Renaissance times.

In proportion and spacing the colonnade is admirable and the profiles and contours of more than ordinary refinement. The floor of the court is curiously raised above the level of the surrounding ambulatory and suggests the presence of some practically limiting condition. The fine frescoes on the upper story by Pordenone are in a damaged condition.

The building is now occupied by the military authorities and its photographing and measuring presented many difficulties. The strategic situation of Venice imparts an air of unsympathetic sternness to the military officials which is reflected in their attitude towards architects and students.

Plates 19, 20—BERGAMO; Courtyard, Pal. Medolago.

THE similarity of the details of this courtyard of the Pal. Medolago in Bergamo with those of the Villa Reale in Milan leads us to surmise that they were both the work of the same architect. It is known that the Villa Reale was built in 1790 by L. Pollack and it is therefore probable that the Bergamese palace was built about the same date. This courtyard is unique in shape and delicate in scale; one side flanks the palace and the opposite is no more than an enclosing screen wall. The two ends form the entrances to what were originally probably storehouses or stables.

The palace lies in the Citta Alta or old quarters of Bergamo, than which there is no more secluded or deserted spot in any other Italian city. Grass grown streets and courtyards are silent and deserted, and the grandeur of the days of the Colleoni has long since departed.

The arcaded motive is carried around the courtyard in regular fashion and lengthened at the ends to suit the requirements of the altered spacing. The screen wall is planned on the segment of a circle and through the central arch is obtained a vista over the roofs of houses at a lower level. A light and graceful wrought iron rail crowns its top. The wood doors are particularly worthy of attention for their design has considerable distinction. The material of the palace and the courtyard is a cream-colored stucco.

Plates 23, 24—MILAN; Doors, Archbishop's Palace.

THE most prominent artist at Milan in the second half of the sixteenth century was Pellegrino Pellegrini, called Tibaldi after his father and grandfather. Pellegrini was born at Valsolda in 1527, but, while still a lad, he had been taken to Bologna by his father, who was employed there in various building

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operations. Now, Bologna was at that time a notable artistic center, so that Pellegrini had full opportunity of developing his manifold artistic gifts, of which he gave later many magnificent examples. Passing to Milan, he placed himself at the disposal of Cardinal Borromeo, and became, in succession, architect to the state and to the conservators of the cathedral (1567). He soon threw aside everything that linked him with the past to follow freely his own taste and that of his age." Thus writes Corrado Ricci about the architect of the Archbishop's Palace, commenting favorably on his design and the execution of this building, as well as that of the magnificent church of San Fedele, erected in Milan for the Jesuits at the instance of Carlo Borromeo.

"As an architect it was not only to the influence of Michaelangelo that he was subjected, but in an equal degree to that of Jacopo Sansovino, who is more inclined to the rich fusion of the architectural with the ornamental line. In his prodigious activity and the variety of his gifts, Pellegrini was a typical artist of the Renaissance; he did not shrink from any task and he even busied himself with hydraulic undertakings and with the planning of fortifications.

"The success of his architectural work at Milan and in other cities procured him an invitation from Philip II, who, in 1587, summoned him to Spain. There he was chiefly occupied in painting, above all, in the Escorial; Pellegrini remained eight or nine years in Spain, but returned to Milan, where he died in 1596."

The doors shown in the illustration open into the courtyard from the surrounding apartments, and are but a few of a succession of similar ones. The excellence of the cabinet work and the delicacy of the molding profiles are refreshing.

Plates 27, 28—BOLOGNA; Doorway, Pal. Buoncompagni.

IN the Via del Monte, removed a short distance from the busy radiating arteries of Bologna's street life, is the attractive Pal. Buoncompagni-Benelli, a Renaissance structure of 1545. Situated off the lines of colonnaded streets its façade is not therefore a part of Bologna's system of arcades, and it is thus differentiated from the typical Bolognese palace. Its exterior has little interest outside of good proportions and well spaced openings and is of brick, the usual building material of Bologna.

The door illustrated in the drawings and photographs is situated in the loggia of the courtyard, and is a chaste and fine example of *Seicento* architecture. Due to an alteration in the interior arrangements of the house perhaps the actual opening has been closed up and covered over with stucco, but a door has been naively painted on the stucco and the apparent function of the door remains as originally proposed.

This palace has been fortunate enough to remain still in the hands of the original family and, although now divided into apartments, a few of the rooms have been preserved intact. As is usual in Italian palaces their decoration is of a later date than the exterior and not particularly meritorious, although shown by an obliging concierge whose faith in their charm is firm and unshakable. The palace is kept in good repair and is distinctly worthy of a visit and of an inspection of its excellent plan, in which the courtyard lies entirely to the right of the entrance axis.

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Plates 31, 32—BOLOGNA; Doorway, Pal. Pallavicini-Fibbia.

THE restoration of the Pallavicini-Fibbia Palace in 1906 has brought to light many interesting historical facts about one of Bologna's charming edifices. It was Bartolomeo di Giovanni Felicini who in 1497 commenced the structure that was completed by his son, Giovanni. The Felicini (Bentivolesca) suffered great loss in the political catastrophe of Giovanni II and were among the exiles of 1506. Giovanni Felicini never saw again his magnificent home that cost his father and him 70,000 lire in Bolognese money, and he died at Padua in 1528. It was then occupied by his brother Ludovico who remains celebrated in the city's annals for the magnificent musical festivals which he held in the palace. Upon his death the house was bought by the Pucci in 1537 and in 1561 was acquired by the Fibbia, whose intermarriage with the Pallavicini accounts for its present name.

The restoration was initiated by the present proprietor, Count Antonio Pallavicini Fibbia and had the assistance of the Historical Society of Bologna. The exterior of the building, with its graceful terra cotta cornice and ornaments and its broad arcade, has been spared from serious damage during the ages, and its reconstruction was undertaken from structural reasons. The rear wall of the portico had originally neither windows nor doors, with the exception of the main entrance, and the small door, pierced in this wall, shown in the photographs and drawings is an addition made by the Pallavicini, as the coat-of-arms attests. The material of the trim is gray limestone, jointed only where indicated on the drawing, while the door is wood, painted green, with grille and hardware of wrought iron.

Plates 35, 36—VENICE; Door, S. Toma.

THE unimportant church of S. Toma has taken on temporary significance as the repository of the most valuable altar pieces from the Frari, pending the complete restoration of that church. The most notable of these is Titian's Pesaro Madonna, of which Crowe and Cavalcante say, "More elaborate and studied and in every sense grandiose, the Madonna di Casa Pesaro reveals more surely than the Annunciation the breadth of Titian's talent and takes us not, without preparation, to the height of his pictorial fame. He has brought to perfection the last and finest of all forms of presentation pictures, the noblest combination of the homely and devotional with palatial architecture; the most splendid and solemn union of the laws of composition and color with magic light and shade." Another equally valuable picture in this church is Giovanni Bellini's altar piece in three sections, Madonna enthroned with saints and musicians, in a beautiful Renaissance frame by Iacopo da Faenza; "the gentlest and most elegant emanation of Bellini's art."

The illustrated doorway stands in the side wall of the church facing on a noisy campiello. It is of Istrian stone with wood door and, while thoroughly classic in profile, shows some little individual variation from conventional types. As a matter of fact, the design of the simpler doorways and windows in Italian work was perhaps less influenced by the changing tastes of the Renaissance than the larger and more important elements and shows a great persistence of classic form and proportion.

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Plates 41, 42, 43—FERRARA; Doorway, Pal. Sani.

IN FERRARA the Renaissance flourished with great vigor. The moving spirits were Leonello d'Este, a man of fine temper, trained in the discipline of beauty, and Borso, who in 1450 succeeded him. At that time there were at work in the city of Ferrara many painters of distinction as well as a host of workers in the minor arts. There were tapestry weavers from Flanders and France, Lombard goldsmiths, medallists and wood-carvers.

Ercole I (1471-1505) finding the city cramped and congested, undertook to enlarge it by planning and laying out the wide, straight streets that give it its claim in point of time to being the first modern city in Europe This enterprise was carried out by Biagio Rossetti, to whom is assigned, among other buildings, the famous Palazzo dei Diamanti and the palace of Ludovico il Moro. The latter still preserves its aspect of nobility although evil days of poverty and neglect have fallen upon it.

This brilliant artistic life was maintained by Ercole I in the midst of conspiracies, famines, pestilences, fires and floods. Its ardor suffered from the fury of war in the times of Alfonso I and Lucrezia Borgia but was by no means extinguished, for at this time was built the Castel Tedaldo, sung by Ariosto and destroyed by Clement VII.

The Palazzo Sani dates from this period, and although it no longer retains the grandeur and elegance of Renaissance days, it is yet full of simple dignity. The massive and severe doorway conveys a sense of strength and vigor. It is designed and detailed in a spirited manner. The material is a dirty grey limestone with wooden doors which are painted a dark brown, and wrought iron window grilles.

Plates 44, 45—GENOA; Doorway, Pal. Rosso.

THE Palazzo Rosso, so named from the red color of its façade, stands in the Via Nuova, which was constructed by Alessi. The palace itself is said to be from his designs. It was originally the property of the Brignole Sale family, who presented it in 1874 to the city of Genoa together with its valuable library and picture gallery. This palace, and the Palazzo Bianco opposite, are arranged as museums. Their attractive interiors present a welcome relief to the usual uninteresting art museum. The doors illustrated afford access to the library on the *piano nobile*. They are executed in Italian walnut and are carved and ornamented with great feeling. The trim is marble, once white, but now toned by age to a waxy hue. The bronze knockers are masterly pieces of metal work, crisp and refined in their modelling and casting. The eyes of the lions are of polished brass, a feature that adds considerable interest.

The design of the doors, while of comparatively late date, is restrained and even academic; probably they err rather on that side than by being too free. They face upon a small hall that forms the landing to the stairway from the ground floor. The floor of this hall is attractively composed of a herringbone pattern of alternate black and white marble tiles, a suggestion of which has been indicated in the drawing. As is the case with most of the Genoese marble, it is probably of Carrara origin.

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Plates 53, 54—BRESCIA; Fountain.

THE nearness to the Alps and their melting snows makes Brescia a city of fountains; small and intimate jets of water enliven many of the palace courtyards, while street fountains form pleasant motives in the outside life of the people. Unfortunately few of these fountains have good architectural merit, and all seem to have been built during the later Renaissance. There is a strong feeling of the picturesque in them that is a marked characteristic of the eighteenth century.

The street fountain is located on the Piazza della Loggia, one of the most picturesque squares in Italy. On the opposite side of the piazza is located the famous Loggia, now in process of being shorn of the unfortunate eighteenth century octagonal addition. To the south is located the fascinating Monte di Pieta with its tasteful loggia. The fountain itself is attached to a pier of the arcade that continues the Via delle Dieci Giornate, and is made of Istrian stone. Its sculptured decoration is executed with spirit and freedom, and is a veritable *capo lavoro*.

Plates 55, 56—NERVI; Fountain.

THE town of Nervi, situated seven miles to the east of Genoa, is the oldest winter station on the Riviera di Levante. It is surrounded with groves of olives, oranges and lemons and intersected by many quiet lanes and paths that afford glimpses into luxurious villa gardens full of the exuberant blooms of semi-tropical flora. Its most pleasant feature is the Coast Promenade, which offers superb views of the coast from Portofino on the east to Genoa and the western Riviera with the Ligurian Alps behind.

The lane that leads from the dusty highroad to the church is lined with immense cypress trees and flanked by garden walls, into one of which the illustrated wall fountain is let. Its only ornamental feature is an exquisitely carved mask, from which the flow of water issues, which is received by a marble basin of graceful profile. These two parts of the fountain are made of a marble resembling Botticino while the remainder is of a common white marble. As charming as the fountain is the wall console above executed in stucco and forming part of the garden wall. It is admirable in mass and refined in execution, although probably the product of some ordinary artisan who was guided only by innate refinement.

The frequency with which the wall fountain type is met with in Italy is, of course, due to its practical utility, as it furnishes in many cases the only supply of water for the uses of the lower classes, and as such it is not only an esthetic feature but a social institution.

Plates 57, 58—PARMA; Fountain, S. Giovanni Evangelista.

THAT the church of S. Giovanni in Parma is the work of Bernardino Zaccagni of Torchiera is known, but whether or not he built the fine cloisters of the Benedictine Monastery adjoining remains a matter of conjecture. Their plan is unusual since they are in fact double cloisters, built side by side, with a loggia separating them that continues the arcade treatment; an excellent architectural scheme since it enhances not only the practical value of affording more ample circulation for the requirements of the institution, but offers a variety of picturesque glimpses from one court to another, adding to the apparent size of what would be otherwise a restricted and narrow shape. The architecture of the arcades

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is of no especial merit, but it bears the touch of a hand thoroughly versed in its art, and capable of making the most of a comparatively simple problem.

The fountain shown in the illustrations is the sole decoration of one of these courts; it rests on a base of three steps, and is exquisitely decorated with chaste ornament that the patina of time has all but succeeded in covering up. Like a great many Italian fountains, the play of water is confined to a small and low jet that now is scarcely more than a feeble trickle.

Since the control of the monastery has passed from the ecclesiastical to the military authorities, the courtyard is now full of the noise of barracks life, and it was with some trepidation that permission to photograph and measure this subject was applied for. However, nothing but the utmost courtesy was shown by the officials in charge.

Plates 50, 51, 52—BOLOGNA; Villa Carducci.

AS the home for many years of Italy's most eminent lyric poet, the villa illustrated this week is not only of architectural, but of general interest. Giosuè Carducci was born in 1835, at Val di Castello, a small town in Tuscany. After a youth spent on the wild plains of the Maremma, he was educated in Florence, by the Scolopian Brothers, and later attended the University of Pisa. He achieved an early reputation for his scholarship and was, in 1860, appointed by Mamiani, Minister of Education and to the professorship of Italian literature at the University of Bologna, a post that he filled with great honor and distinction for forty years.

The house in which he lived lies on the outskirts of Bologna and, deprived of its *entourage,* namely, the gardens and grounds which it must have had at an earlier period, is gradually being surrounded by the ever-growing city. Although the building has one story above the ground floor, consisting of a flat stuccoed wall pierced with plain openings, its chief interest is the main arcade supported by three-quarter coupled columns. The relation arch to pier and fenestration to wall surface is carefully studied, while the profiles of the mouldings present clean and classic contours. The general color of the stucco is a very light buff, the value of which is enhanced by the masses of flanking foliage.

Plates 59, 60—BRESCIA; Fountain.

BRESCIA, lying on the southern slope of the Alps on the great highway between Milan and Venice, was probably founded by the Ligurians. The capital of the Celtic Cenomani up until the sixth century, B. C., it became a Roman colony known in the days of the Empire as Colonia Augusta Civica. After the storms of the barbaric invasions it rose to renewed prosperity as the seat of a line of Lombard dukes and enjoyed the special favor of King Desiderius. In 1167 Brescia became one of the most active members of the league of Lombard towns. It was vainly besieged in 1238 by Emperor Frederick IV, but twenty years later it fell into the power of Ezzelino. In 1311 the town after being partly laid in ruins opened its gates to Emperor Henry VII. In 1331 it passed into the hands of the Scaliger Martino II and then into those of the Visconti from whom it, however, rapidly passed into the possession of Venice.

Under Venetian supremacy Brescia rapidly rose to be the most prosperous town, next to Verona, of the "Terra Firma" and successfully defied a Milanese army under Piccinino. In 1512 Brescia was sacked and burned by the French under

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Gaston de Foix after an obstinate defense. Five years later it was restored to Venice, but it has never recovered its ancient importance. After the unsuccessful revolt of 1848 Brescia alone of all the Lombard towns rallied to Charles Albert's renewed attempt, but it was bombarded by the Austrians and taken after ten days of obstinate street fighting. Arnold of Brescia, a pupil of Abelard, was one of the most prominent leaders of the reform movement in Italy in the Middle Ages; he attacked the secular power and wealth of the clergy, and after being excommunicated was executed at Rome.

Plates 61, 62, 63—VERONA; Fountains, Giardino Giusti.

ALTHOUGH the layout of this beautiful park has suffered from the ravages of time, its noble situation and stately cypresses place it in a high rank among the finest villa gardens of Northern Italy.

Inigo Triggs in "The Art of Garden Design in Italy" says, "The palace itself stands quite on the street, and entering under an archway we find the square cortile with high surrounding walls. From the centre the eye is led up the long vista and on either side are fountains. Here and there dotted round the garden are fragments of statuary and vases, which serve to mark the boundaries of the older parterre, and high up on the rock face at the termination of the cypress walk is a huge grotesque head carved in the solid rock, supporting a balcony above.

"It is to be regretted that so beautiful a spot in the midst of Verona should have suffered so much from neglect, and it is surely not too late to restore to something of its former grandeur a garden which, from its situation, might be made so beautiful."

The material of the fountains is marble, once white, but now almost entirely covered with lichens and moss. The base of one has been surrounded at some later date with a cluster of stones. This appears, however, not to have been part of the original scheme.

Plates 64, 65—BOLOGNA; Well Curb, S. Stefano.

SANTO STEFANO in Bologna presents the most curious and interesting collection of churches in Northern Italy. Eight different edifices are included in the structure, the oldest of which, the former second cathedral of Santi Pietro e Paolo, was probably founded as early as the fourth century. It includes the main church (Chiesa del Crocifisso, 1637), San Sepulcro, originally an early Christian baptistry which, after its destruction by the Hungarians in 902, was rebuilt in the tenth or eleventh century as an octagonal building with wings embellished with colored brick ornamentation. The Romanesque basilica of Santi Pietro e Paolo is adjacent, rebuilt in 1019 after its destruction by the Huns, and frequently altered; behind San Sepulcro is a colonnade, the Atrium of Pilate, dating from the eleventh century. Next comes the Chiesa della Trinita, resting on piers in the center of which is a series of columns with Romanesque capitals. The sixth building is the Oratorio della Consolazione and the seventh is the Romanesque Confessio, dating from the eleventh century.

The eighth edifice is the suppressed Celestine monastery, in whose beautiful eleventh century cloisters is found the well curb that is the subject of the illustrations. The well curb is itself of a much later date than the cloisters and may safely be assigned to the fifteenth century.

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Plates 66, 67—MODENA and PARMA, Fonts.

THE holy water stoup is not merely an architectural accessory of the church in Catholic countries, but is also a ritualistic one. It shares importance with the altar and pulpit, and many of the holy water fonts in Italian churches have been designed by master artists, while many others though of less importance have still had great thought put upon their design and material. Those shown in the illustration are by no means the finest or most elaborate, but were chosen more as good examples of a type that occurs throughout Italy.

In the example from Modena, a delicately carved pedestal supports a round baluster form that in turn holds the basin. This is elliptical in shape, an unusual type, by the way, and is ornamented by flutings of refined profile. The whole is executed in Yellow Verona marble and is extremely beautiful in effect. That from the cathedral in Parma is bolder and more vigorous. Here a round basin and baluster are supported upon a square base. The marble, as explained by the sacristan, was taken from the hills nearby; unlike the modern commercial Black and White, it is highly crystalline in texture. These fonts are full of suggestion for the details of simple garden fountains where only a small play of water is desired. Their profiles are excellent and unusual, while their proportions are delicately adjusted.

Plates 68, 69—MILAN; Fountain, Archbishop's Palace.

IN the Prato della Valle, Padua boasts of the most unique and charming formal park in northern Italy. The spacious piazza is elliptical in form and is bounded by a wide street used for horse racing at the famous fair held in June; this street is continued around the ellipse whose center is filled with a formal park treatment. This consists of a moat whose borders are lined by a double row of eighty-two statues, representing the illustrious men of Padua. On the axes of the ellipse are situated bridges over the moat that connect with broad paths intersecting at right angles. These walks are lined with seats and vases supported upon pedestals; huge shade trees make this park an agreeable and attractive promenade.

In point of time, it is probably a work of the eighteenth century, for there is an air of the rococo about the sculpture and ornament that is unmistakable although none of the details are mediocre. It is difficult to imagine a more delightful rendition of the formal park or open city space, and it is strange that a motive so full of suggestion should have remained so comparatively obscure and unknown.

The details illustrated in this week's issue were selected as an example of the delicacy and fine taste of the late Italian Renaissance. The pedestal supporting a vase is very suggestive of French garden forms and yet has a gracious and suave Italian character; that carrying an obelisk is equally free and fantastic but equally well designed. It is evident from the illustrations that the position of the obelisk marks the corners of the different bridges.

Plates 72, 73—VERONA; Garden, Pal. Zamboni.

THE Vicenzan landscape architect often found almost ideal conditions for the exercise of his art. An abundance of water, a luxuriance of soil and vegetation, and a scenic background formed by the snowclad Alps need little but arrangement to produce gardens of great charm. Beyond the picturesque Bacchiglione with its busy mill wheels lies the Palazzo della Ore-Quirico. The palace itself

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is of no great merit, but opportunity has been taken of the verdant meadows behind it to construct in its rear a beautiful and pretentious garden. Practically all that remains today is a long alley of ilex trees bordered with statues and pedestals that forms a delightful vista to a circular *tempietto* erected upon a slight elevation about five hundred feet distant from the house.

The pedestals illustrated are alternated, interspersed along the borders of this alley, with statues and trees and form a delightful promenade from which are obtained superb views of the not far distant Alps. Nearer the palace the grounds are intersected by a quiet stream, bordered with large shade trees, which is spanned by a picturesque bridge. It was found impractical to give an entire plan of this alley because of its extreme length, but some idea of its arrangement, it is hoped, may be obtained from the photographs which show it and the circular *tempietto* lying just beyond.

Plates 78, 79—VICENZA; Gatepost, Pal. Bonin.

OF the Palazzo Bonin, formerly Thiene, Prof. Fletcher says: "The house for Count Adrien Thiene is another of Palladio's doubtful designs and was constructed under the direction of Vincenzio Scamozzi, who does not mention its authorship. It is curious that Scamozzi, who carried out Palladio's design for the Villa Capra, did not even in that case mention Palladio's name. The plan consists of a central entrance leading to a vaulted hall occupying the whole depth of the building, and having rooms on each side, the main staircase being on one of these sides. The principal façade is designed so as to have an order to each story. The lower story has Corinthian and the upper Composite columns; the windows of the ground floor are kept long to allow for the springing of the vault crowning the story and blank windows are placed over the lower ones. The windows of the first floor have architraves and pediments alternately triangular and segmental, while balconies rest upon the cornice of the lower order. An attic crowns the whole façade, that to the garden having free standing colonnades shown in the photographs to each story of the same order as the front."

The gate shown in the photograph is a lateral exit from the courtyard of the palace to the side street. Its material is a cream colored limestone composed of shells, while that of the Brescia example is of a gray limestone, in texture and coloring resembling the Istrian stone of Venice.

Plates 82, 83—MANTUA; Gates, Pal. del T.

THE court of the Gonzagas at Mantua was the most brilliant of the many centres of art and learning that filled the Lombardy plain, and this was due largely to the zeal of Isabella d'Este, who had come there in 1490 as the bride of Francesco Gonzaga. She was a lover of the arts, and her famous collections included pictures and sculpture, books, medals, engraving and jewelry. Francesco Gonzaga died in 1519, to be succeeded by Federico II, who received the ducal title from Charles V in the year that the latter was crowned emperor at Bologna by Clement VII.

The Palazzo del T is the most glorious relic of his rule. It was built in 1525-35 by Giulio Poppi, known as Giulio Romano, one of Raphael's pupils, and was decorated partly by him and partly after his designs and instructions. Giulio Romano was a painter rather than an architect, and the villa is designed as a mere background to receive his marvelous and imaginative frescoes and grotesques.

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Its gardens, built on the flat and uninteresting plain, have long ago disappeared and the villa seems to be left high and dry like some bark tossed upon the shore. The only connection that now exists between the gateway and the villa is that formed by a broad and stately avenue of trees.

The gate illustrated by the drawings and photographs reflects the long-faded splendor of the ducal dynasty, now scarcely more than a name. It is conceived in a distinctly classic Roman spirit. We may imagine Giulio's returning from Rome with his head full of its stimulus. Even the superbly modeled eagles which crown the gate-posts are suggestive of the ancient capital.

Plates 88, 89, 90—GENOA; Lamp, Pal. Serra.

GENOA'S importance as a maritime power during the seventeenth century—at which time the prestige of Venice was already beginning to wane—was no doubt due to her proximity to Spain and the dominating influence of her commercial classes. The prosperity of that period is shown by the long streets in Genoa filled with Baroque palaces. It is in these streets the student will observe the finest expression of domestic planning of the late Renaissance, where all the ingenuity of Baroque artists was brought into play in their triumph over the natural difficulties presented by the hill-side sites. These palaces are, in every case, entered through a monumental vestibule planned not as merely a passage-way to the *Cortile*—as in the Roman and Florentine types, but as an entrance hall off of which gave the stairs, usually treated with a dome-shaped ceiling. Most of these vestibules have yet in place their original lanterns. These lanterns, infinitely varied in treatment, and suspended by chains from the ceilings, form striking notes in the decorative schemes. Sometimes they are discreetly chaste and classic in design, suggesting French hall lanterns of the Louis XVI period; at others, their forms are wild and grotesque, but there is always the contrast with plain plastered ceiling surfaces that restrain their design and contrast their shapes.

The lamp in the Palazzo Serra is constructed of carved and painted wood, delicately executed and beautifully modeled. Its interior is lined with mirrors that greatly aid in reflecting the light, originally supplied by candles, but now by less picturesque, but more practical gas jets.

The Archiginnasio Antico, Bologna, is among the earliest buildings equipped with a clinical theatre built for the study of anatomy. The anatomy room is lined throughout with pine, now colored by age to a golden brown. Just what conditions the early demonstrators of dissection had to contend with may be judged by the lighting fixtures. Four of these lamps of wrought iron, with their candles, were thought sufficient to light a room approximately thirty feet square.

They no longer have a practical use, and are now suffered to remain in place purely on account of their decorative value, the wax candles being replaced by wooden ones.

Plates 91, 92—PIACENZA, Grille, S. Savino.

THE ironwork of Northern Italy falls naturally into two geographical divisions: Lombardy and the Venetian provinces. The main characteristics of the Lombard style are primarily a delight in graceful scroll work, which demands the utmost skill in handling the metal in its ductile condition and, as a logical development of this, a desire to lighten still further the ends or finials of the design by the use of spiral or twisted motives. The grille shown in the photographs has the grace

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and lightness of the Lombard ironwork while its simple curves are executed with a strong, firm hand.

Although one of the oldest and largest churches of Piacenza, San Savino has retained little of historical interest for the student unless he should care to descend to the crypt to see the twelfth century mosaic floor with its quaint representations of the months and the signs of the zodiac. The interior has undergone the stereotyped modernization of the late Renaissance, but the loggia in front of the edifice, without doubt of a slightly earlier date, is well proportioned and dignified; the design is composed of three bays of coupled columns between which are placed wrought iron gates. The grille is placed between the pairs of columns and continues the pattern of the ornament. Its scrollwork is evidently the product of an artisan of the highest order; a unique part of the design is a band of lettering continued across the top of the gates, the letters of which are highly raised from their background, but have a very thin section.

Plates 93, 94—GENOA; Knockers.

THE main entrances of the Italian palaces were designed for protection as well as from the point of view of artistic appearance. The lack of an organized system of public protection such as we know it in modern cities made security from the attacks of chance marauding bands engaged in street fights both desirable and necessary. Consequently these doors are always heavily and stoutly built, sometimes covered with sheet metal and usually studded with projecting bosses or nail heads that formed an additional protection. Knockers are not only usual but inevitable—their design forms an interesting corollary to the history of decorative metal work. From the simpler forms to the more ornate and pretentious examples of the later Renaissance they are full of infinite variety and imagination. The material used is usually bronze, although the plainer ones are of wrought iron and an occasional example is of polished brass.

The examples illustrated show besides the knockers themselves, an indication of the pattern of nail heads used, which in these cases are all the decoration that is employed. The patterns worked out in this way are frequently fascinating and give an original play of light and shade to the surface of the doors. They illustrate the thorough permeation of decorative art in Italy to every feature of the house.

Plates 95, 96—PAVIA; Railing.

THE courtyard remains throughout the Italian Renaissance the keynote to the planning of the house. Accessible directly from the street, its sheltered sides form the main circulation of the palace, and from it lead directly the doors to the various apartments. So far the system is an admirable one, but planning according to modern notions of comfort and privacy end there, and upon penetrating from the courtyard to the interior rooms one finds them intercommunicating and little adapted to present ideas of planning.

In the courtyard in Pavia from which the railing illustrated is taken, the second floor rooms are accessible only from a rather narrow balcony that runs around three sides of the court. This is unsheltered except for the covering projection of the overhanging eaves. On the fourth side it widens out and forms the roof for a loggia below. The simple railing of wrought iron is a product of the late Renaissance and shows the tendencies of the times to flowing curves of indeterminate shape here, however, repressed by economy of design.

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Plates 99, 100—VENICE and PAVIA; Grilles.

PRACTICALLY all the grille work of Venice has a similar character and consists in the use of a quatrifoliated motive or a variant of the same as a pattern for an all-over treatment, the whole grille being joined together without any supporting members but those of the bounding frame. This carrying over of a distinctly mediæval form into Renaissance days is a Venetian characteristic, for here the persistence of Gothic tradition existed long after the full acceptance of the classic mode of thought in other towns. The grille selected for illustration is but one of a wealth of fine and elegant examples. It is, however, fairly representative of the Venetian grille, and a good typical pattern.

Pavia is especially full of fine iron work and the host of good balconies and grilles that exist there quite repay a visit to the town. It would be worth while to make a systematic collection of drawings of these beautiful specimens, and a suggestion to this effect should be made to traveling students. The grace of the example illustrated is only equalled by its simple and uncomplicated structure.

A unique system of semi-circular bars is introduced and tied together by radial supports. Ornamental grace is supplied by the few but delicately forged scrolls which mark the divisions.

Plates 103, 104—PAVIA; Gate, Piazza del Duomo.

AFTER Milan the most important city in Lombardy from the artistic point of view is Pavia. Like Oxford in relation to London and Padua in relation to Venice, the Lombard city flourished as an asylum of peace for those devoted to study. The fervor of political and commercial life, the animation of the populace and the tyranny of luxury made it desirable in Milan, as in London and Venice, to fix the seat of learning away from the tumultuous and self-indulgent center.

"Already under the name of Ticinum, a place of some importance in ancient times, the city in 572 became the capital of the Longobard kingdom, and it was during their rule that it was first known as Pavia. It was in the famous church of S. Michele Maggiore, rebuilt in the eleventh century, that the crown was placed upon the heads of Berengarius I, Marquis of Fruili, of Berengarius II, of Arduino of Ivrea, of Frederick Barbarossa and of the other German kings, to which Pavia remained faithful up to 1360; in that year the Emperor, Charles IV, ceded it to Galeozzo II Visconti. Galeozzo set about at once to erect the Castle, a building notable at the present day (although robbed of many a work of art) for its vast size and for the beautiful court that shows Venetian influence. At the back he inclosed an immense park of some eleven miles in circuit, destined for the rearing and the pursuit of every kind of game. In one part of it Gian Galeozzo Visconti began the erection of the Certosa, in fulfilment of a vow made by his wife Caterina, and in satisfaction of his own desire 'to have a palace wherein to dwell, a garden wherein to disport himself and a chapel wherein to worship.' "

The wrought iron grille shown in the illustration is taken from the Piazza del Duomo. Its simple lines are effectively brought out by its picturesque background.

Plates 105, 106—GENOA; Gateway, S. Pietro in Banchi.

THE modest church of S. Pietro de' Banchi labors under the disadvantage of being situated nearly opposite the jewel of the Genoese Renaissance, the Old Exchange (which may be seen in one of the photographs), and for this reason its meagre beauties have small chance of catching the passing tourist's eye.

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Erected in 1583, its unique situation deserves some notice, since it is placed on a balustraded terrace of shops, and approached by a long flight of steps interrupted by the gateway.

Although not in any sense unique in design, this gate is an excellent example of its type and presents many points of individual interest. The material is wrought iron throughout, executed in a spirited manner, while the scroll work, although simple, is light and graceful. A decorative member is apparently missing on the top since the point of attachment may be observed in the photograph, but the absence of this accessory yet leaves the effect of the whole complete.

The illustration shows faintly the fresco work of the vaulted loggia. A clearer conception of the terrace will be made the subject of a later plate.

Plates 115, 116—GENOA; Window, Pal. Serra.

GENOA boasts of one of the first great municipal schemes for the systematic rebuilding and straightening of streets, as exemplified in the Strada Nuova, now the Via Garibaldi. Starting from the year 1551, Alessi, who had been connected with the enlargement of the city of Perugia, devoted himself to this undertaking, and not only carried it through successfully, but designed nearly all the palaces that line this famous street.

It was under the hand of Alessi, who bears the same relation to Genoese architecture that Sansovino does to Venice and Palladio to Vicenza, that the type of the Genoese palace reaches its full development and crystallization. Thoroughly grounded in the sentiments of harmony and grandeur, he was able to dispose of the constituent parts with refined artistic taste. The palaces of this celebrated street show his variety and adaptability, his fertility of imagination and his sober and dignified judgment.

Galeazzo Alessi was born at Perugia in 1512, and there received his earlier training, which was later perfected at Rome under Michelangelo. Returning to his native town, he found employment in various undertakings, but his opportunity did not come until his removal to Genoa in search of a more fortunate field. Here in 1549 one finds him concerned in the erection of the Church of S. Maria in Carignano, together with the hospital and canon's residence. He remained in Genoa until his death in 1572, and his designs include numerous villas, such as the Cambiaso, the Scassi and Spinola, as well as the Pal. Giorgio Doria, Spinola, Parodi, Serra, etc. This latter is built of stucco with marble trimmings and is one of his most creditable designs. The window illustrated is taken from the ground floor.

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BALCONIES

SINGING GALLERY, CATHEDRAL, CREMONA

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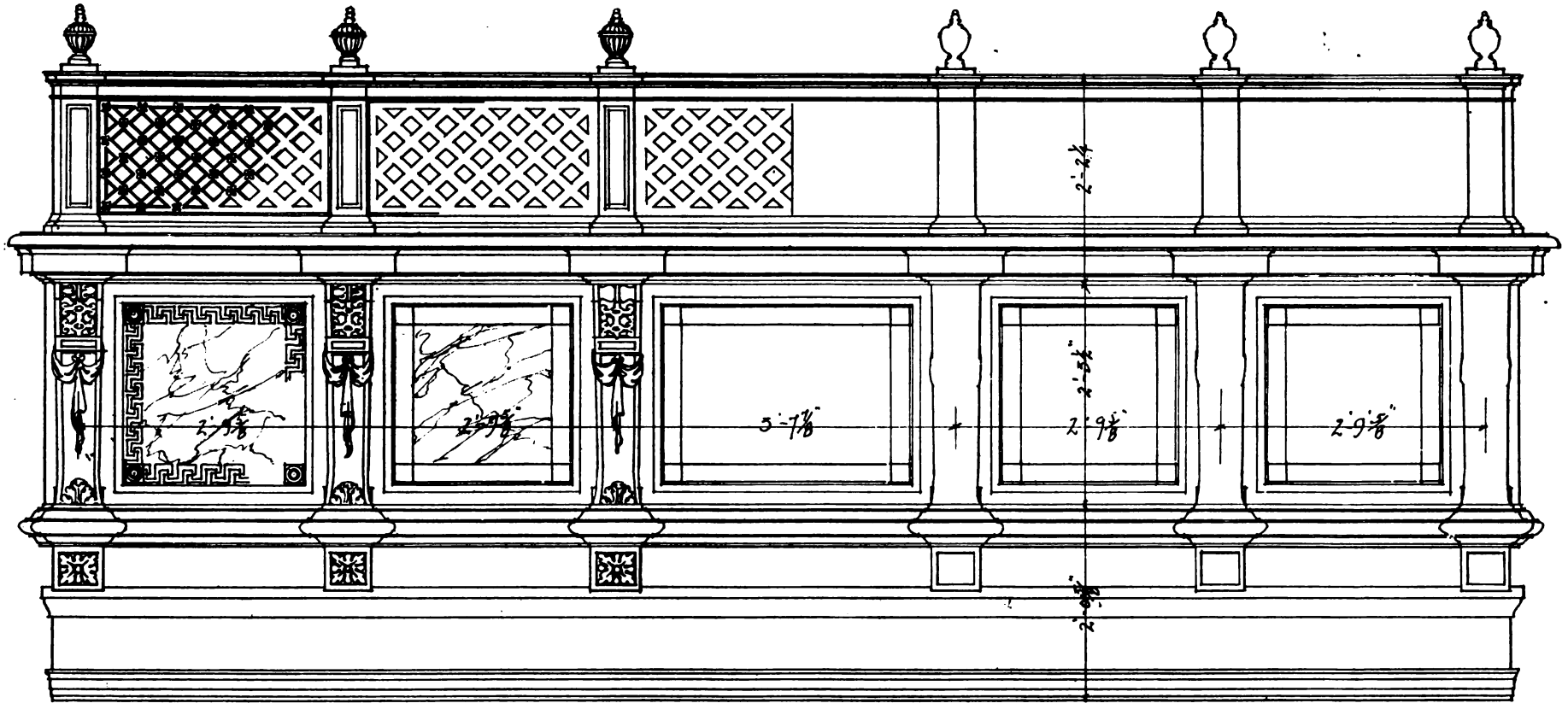

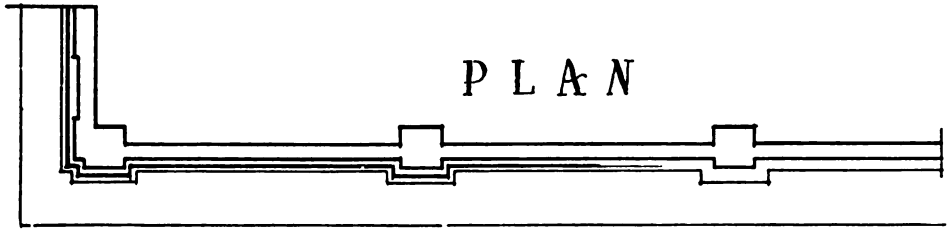

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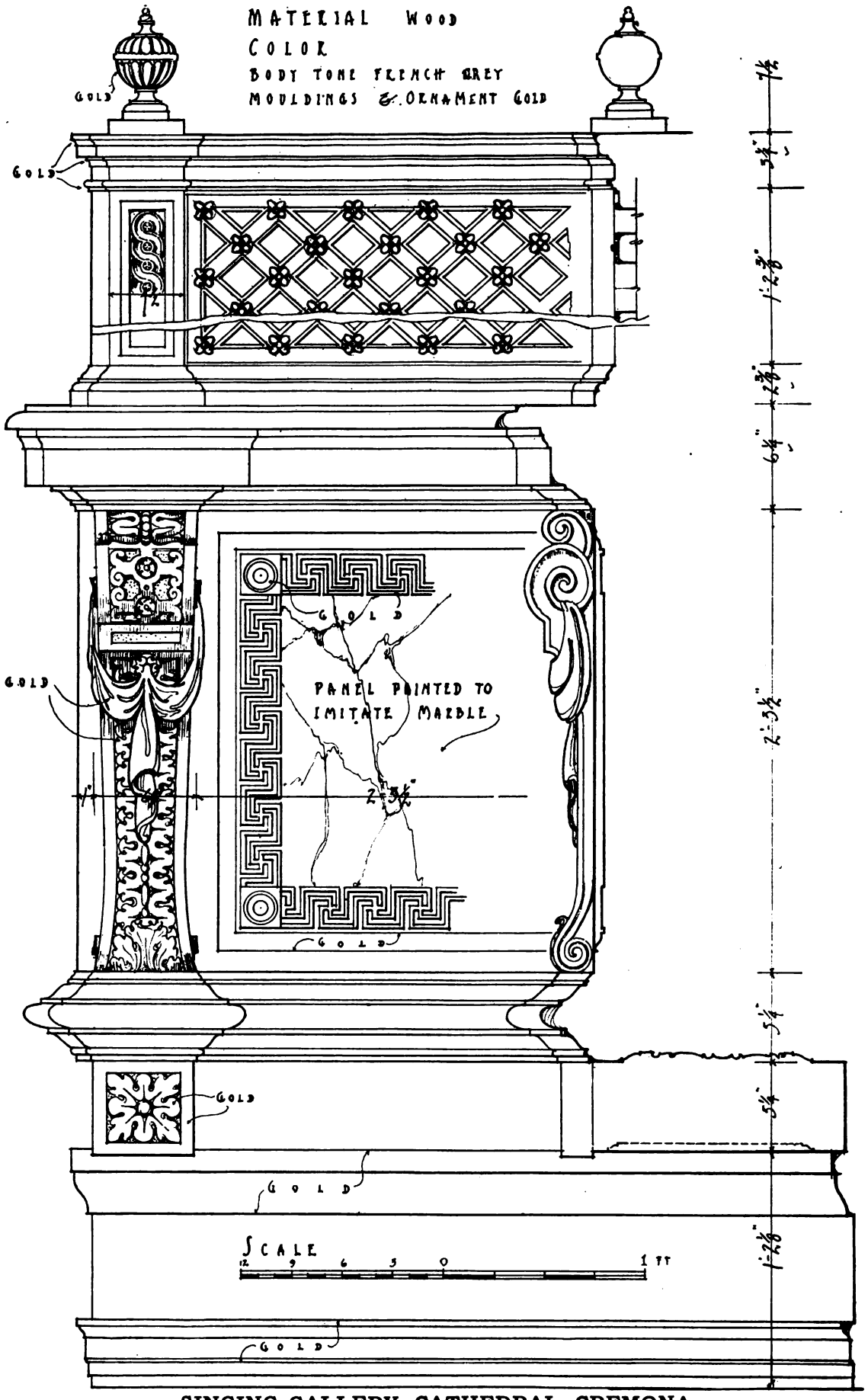

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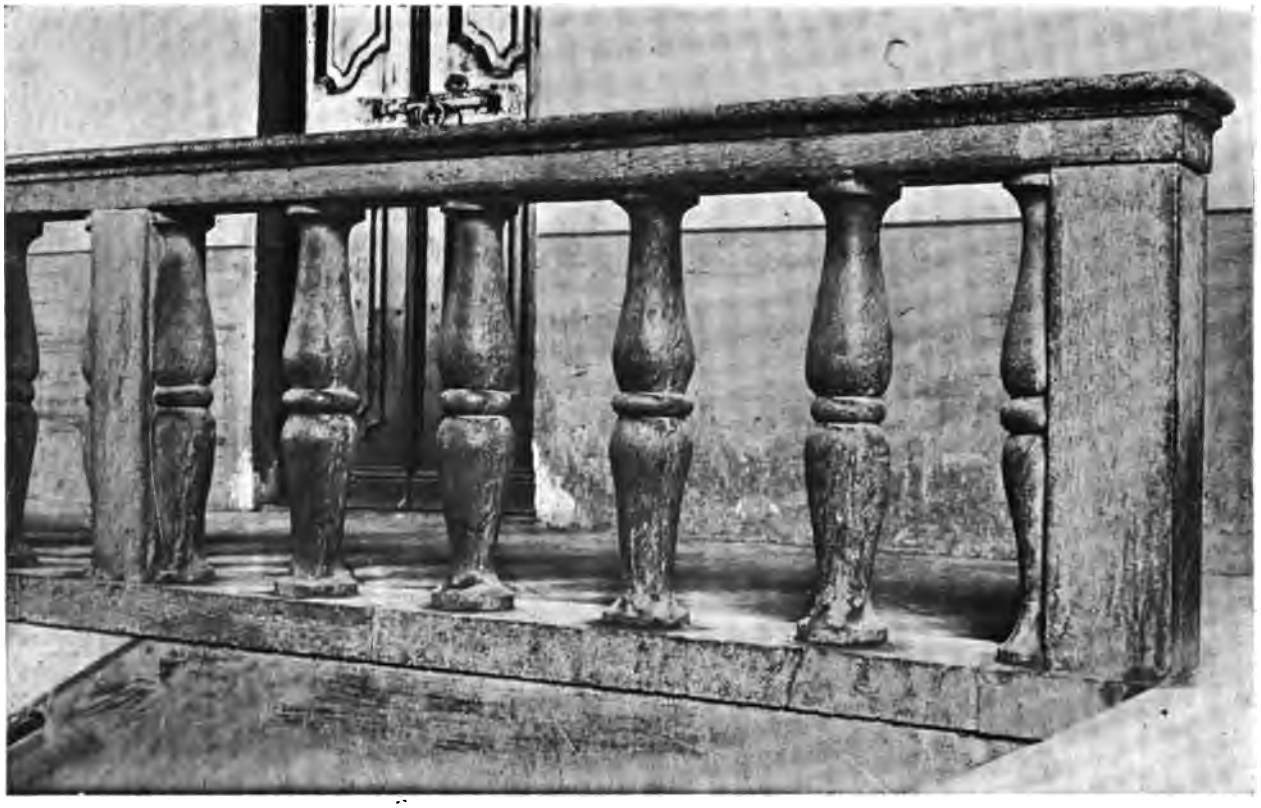

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BALCONY, VENICE

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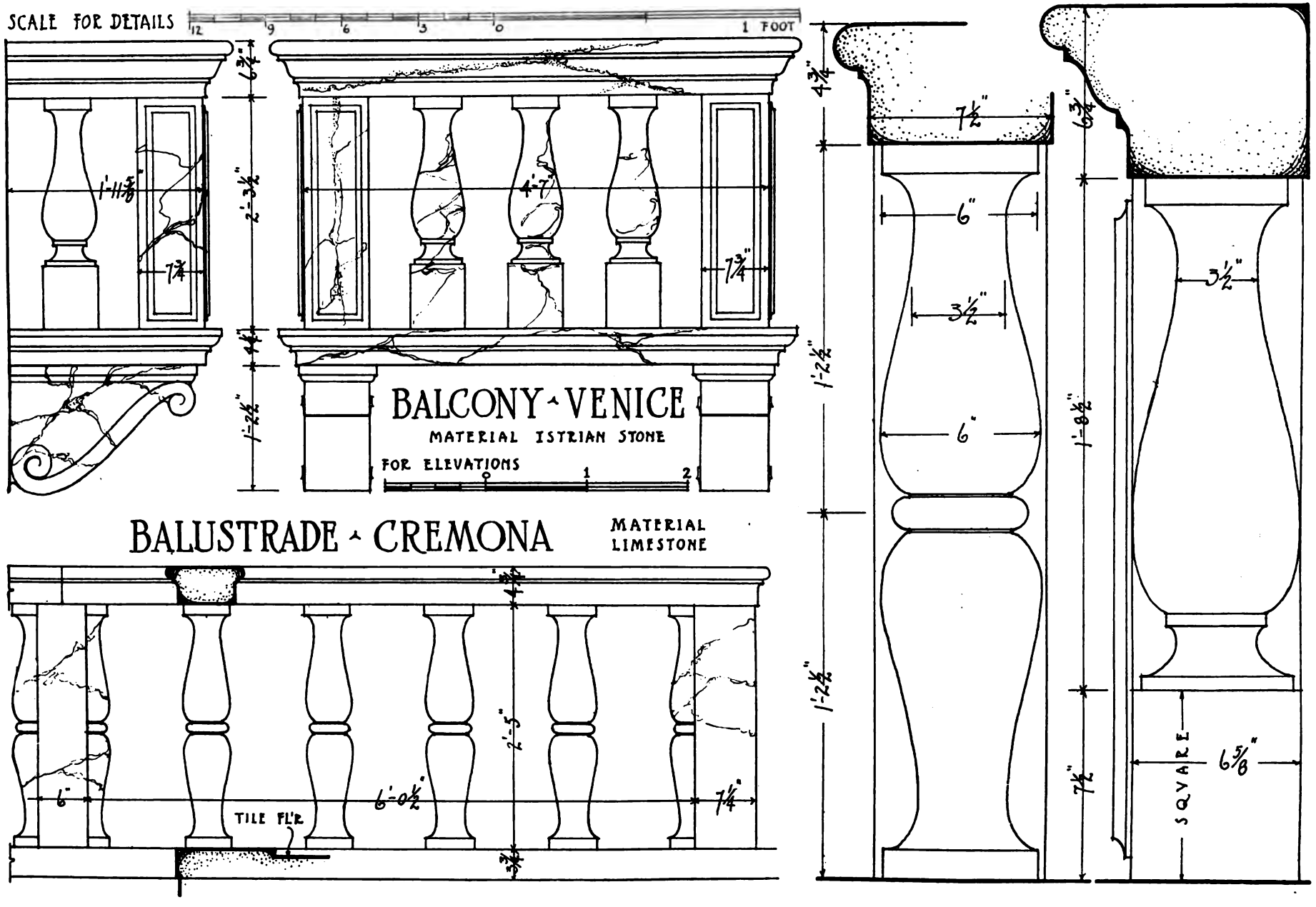

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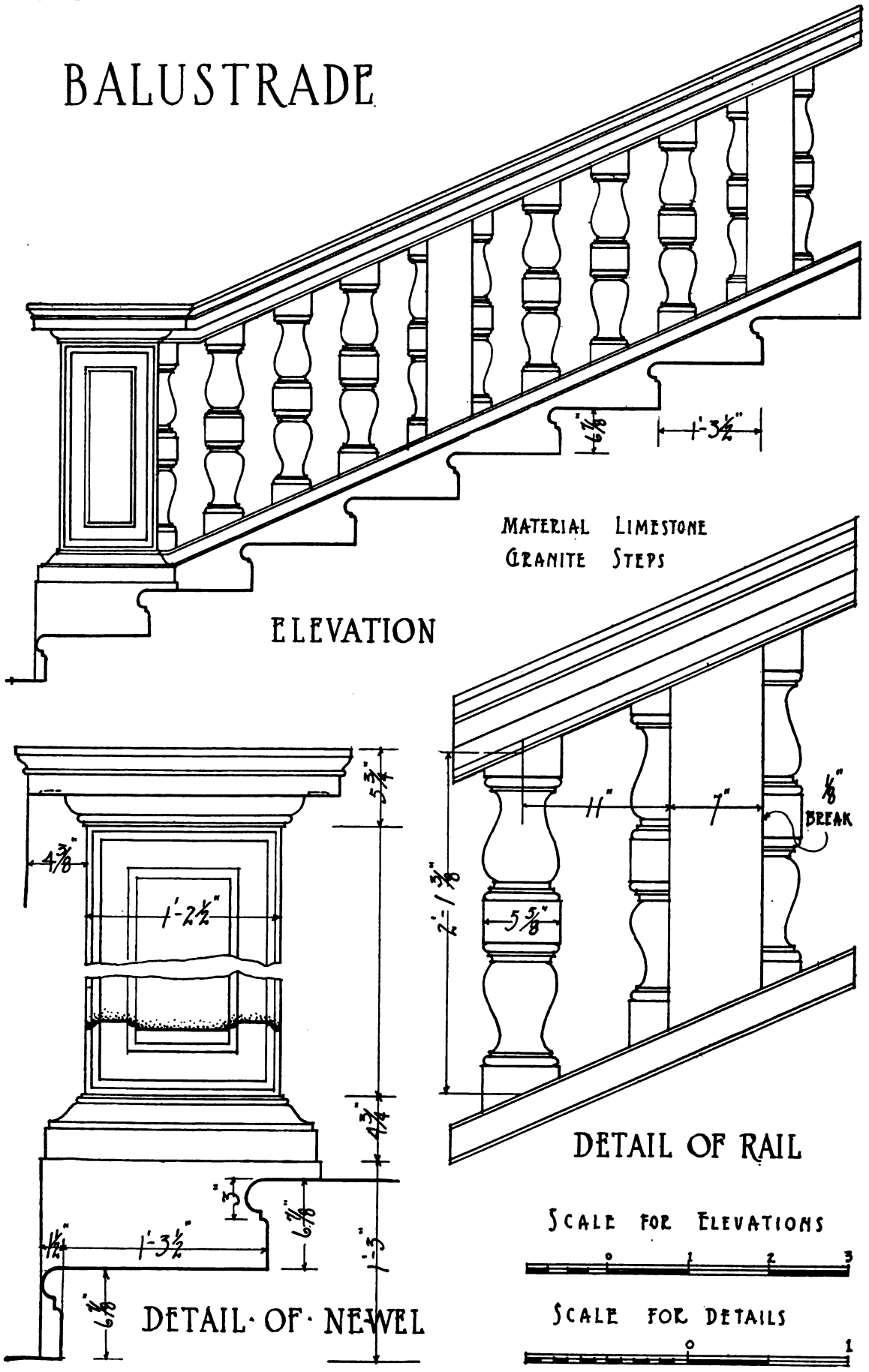

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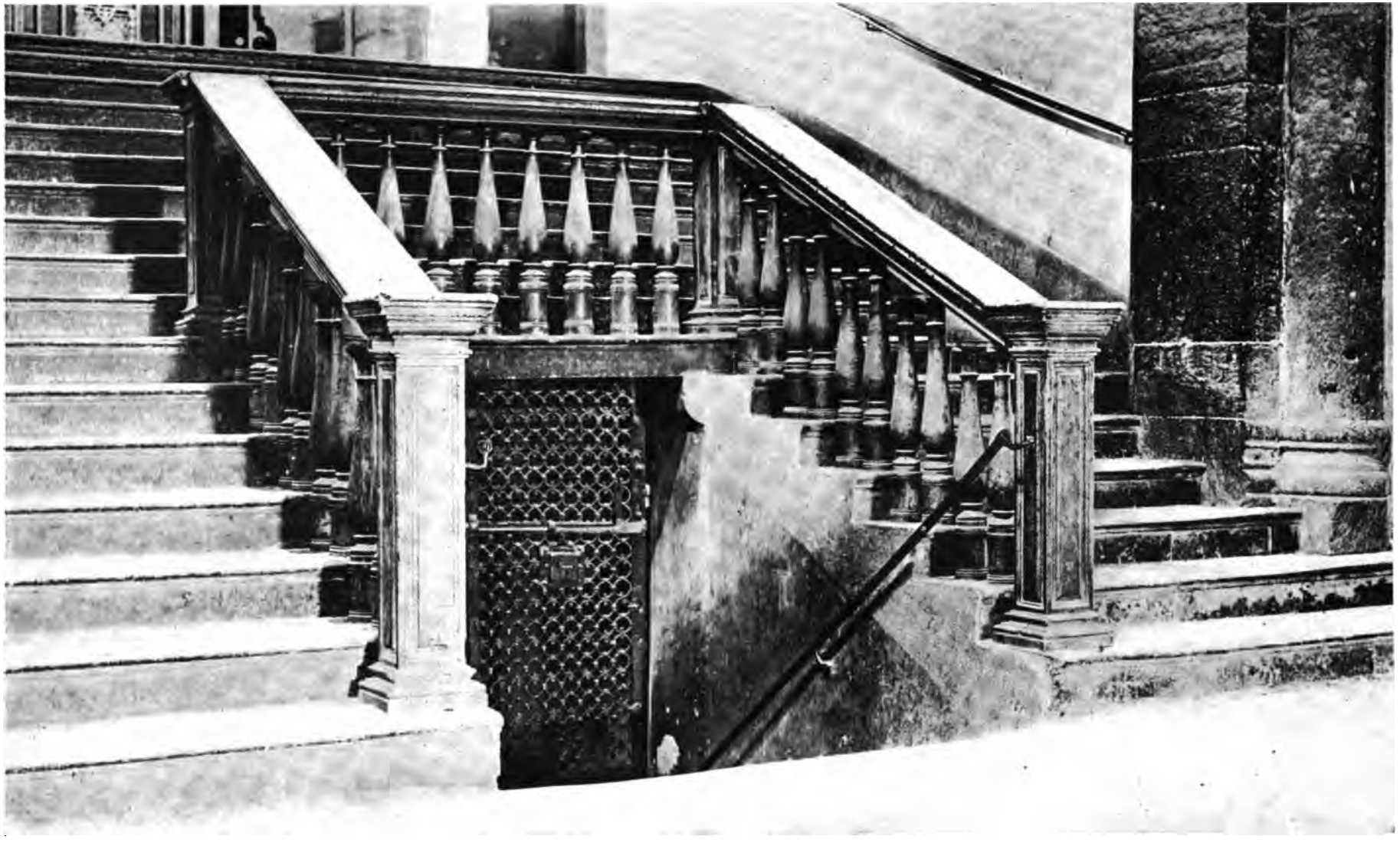

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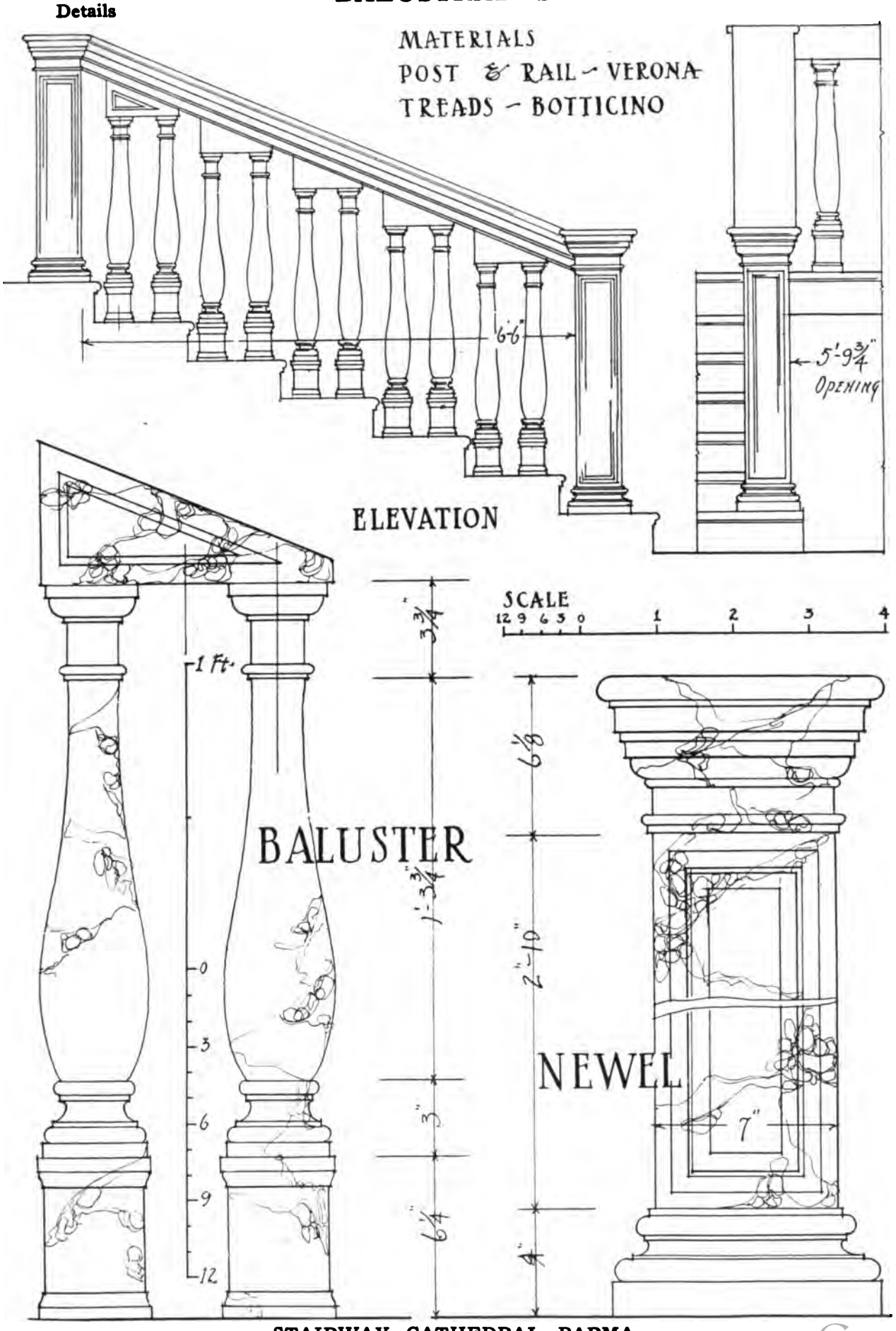

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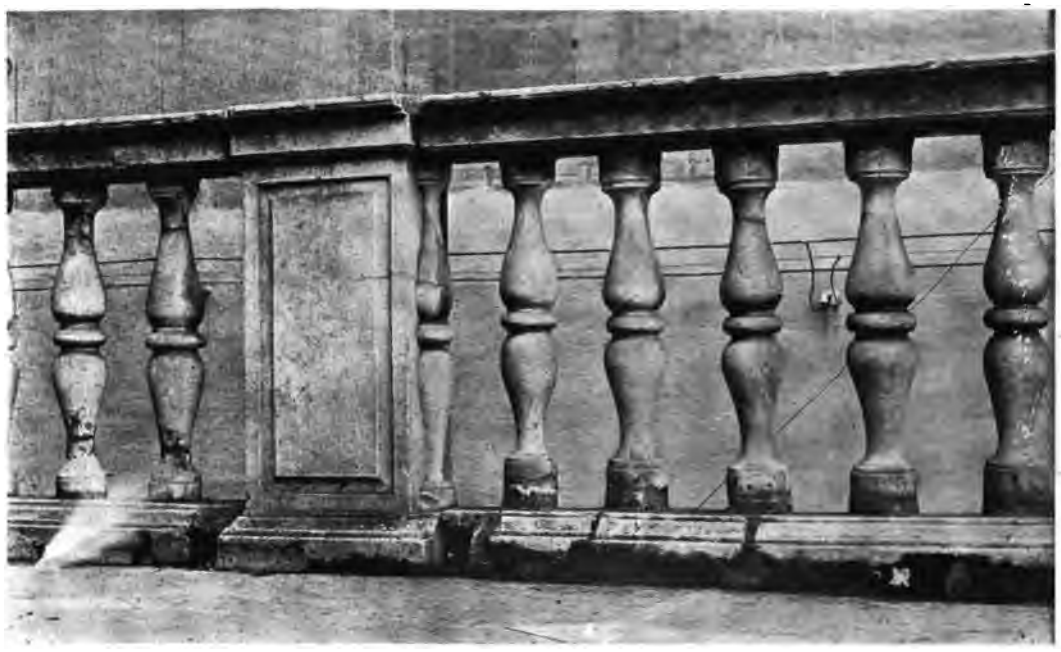

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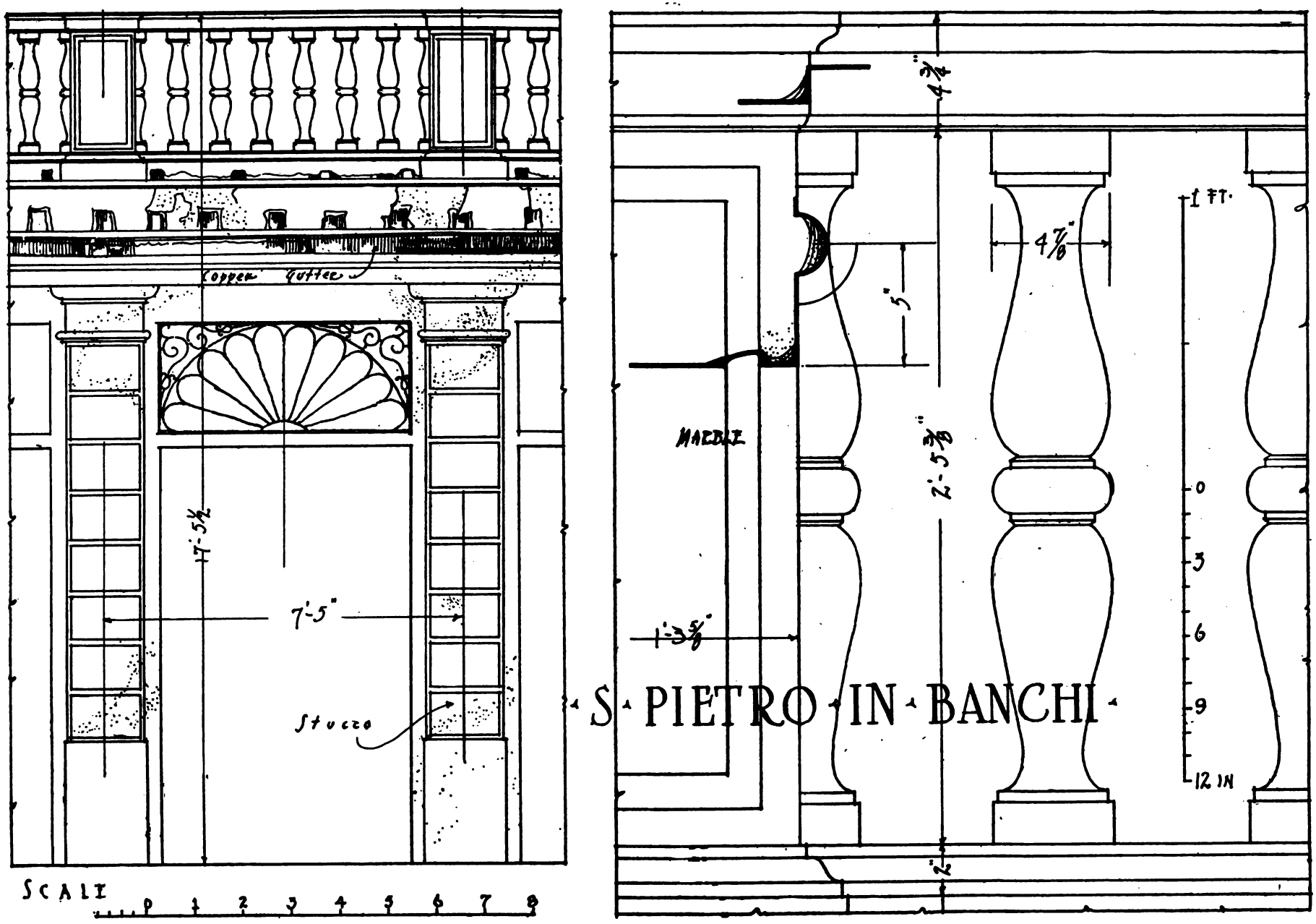

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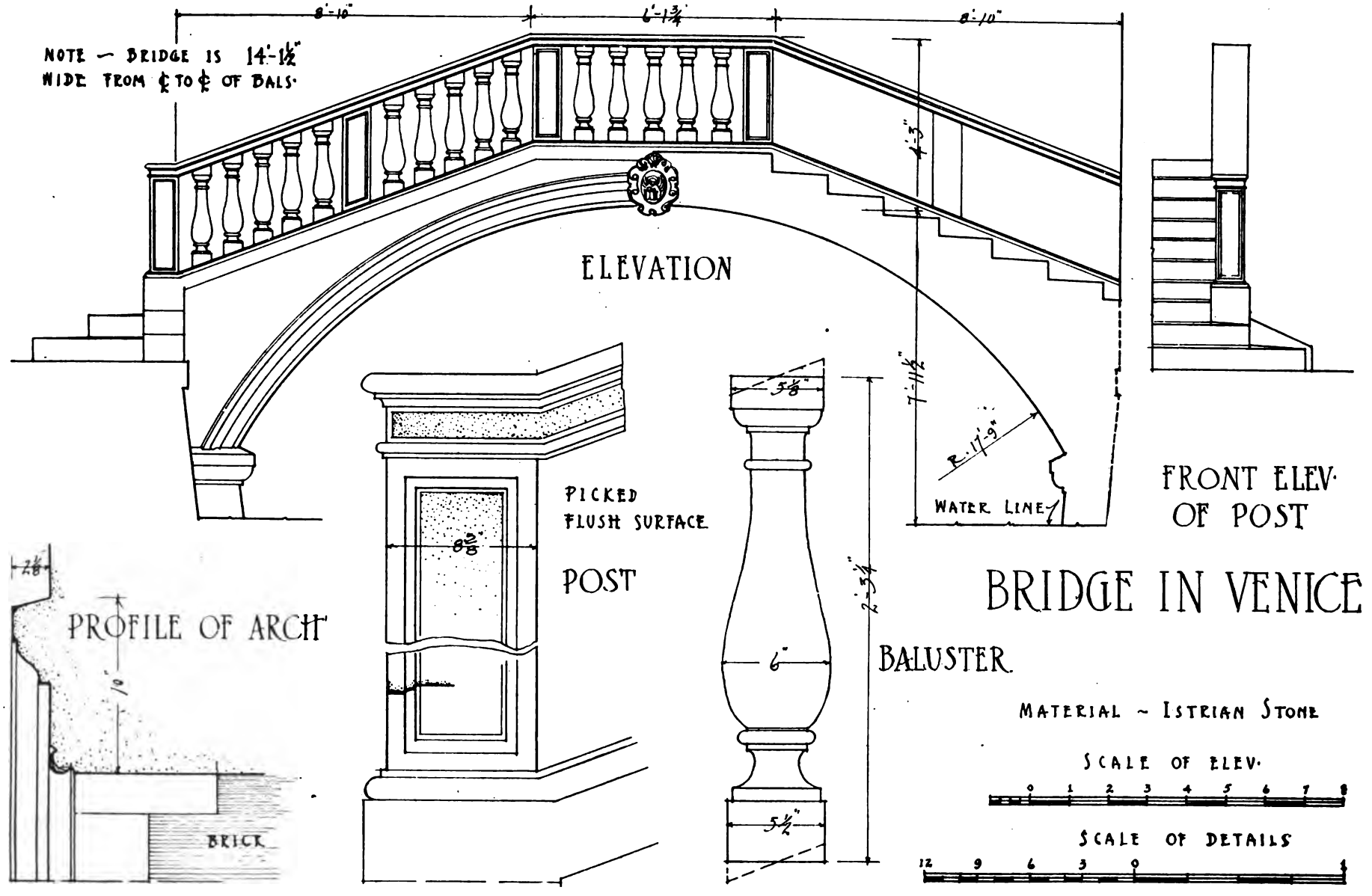

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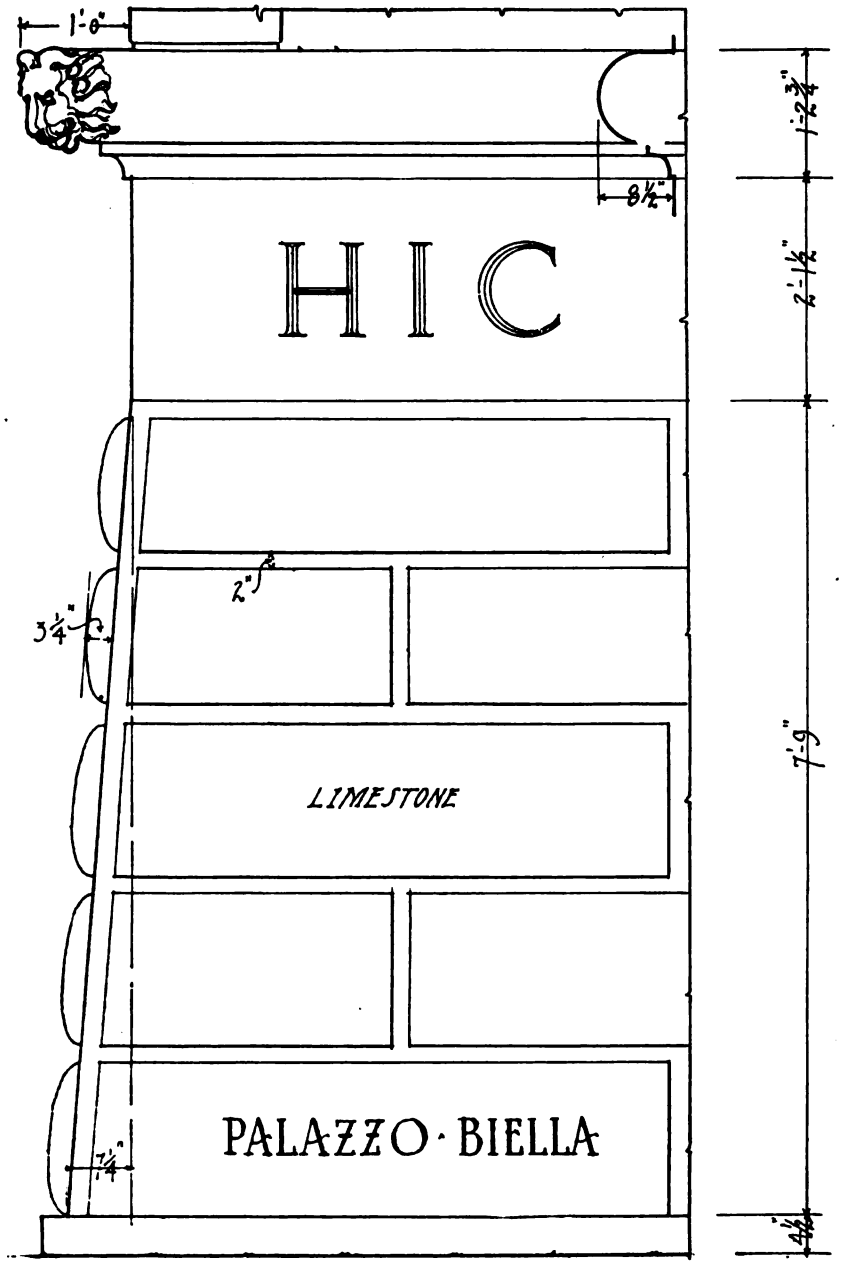

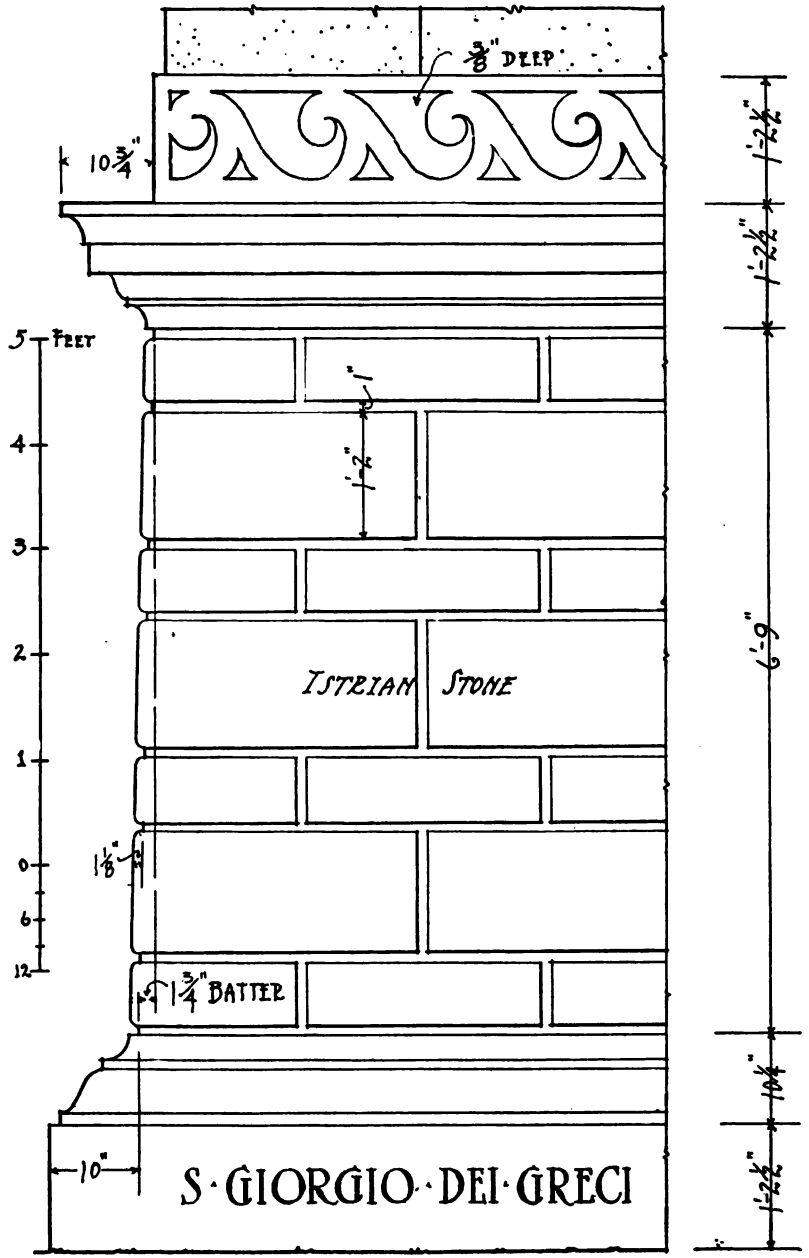

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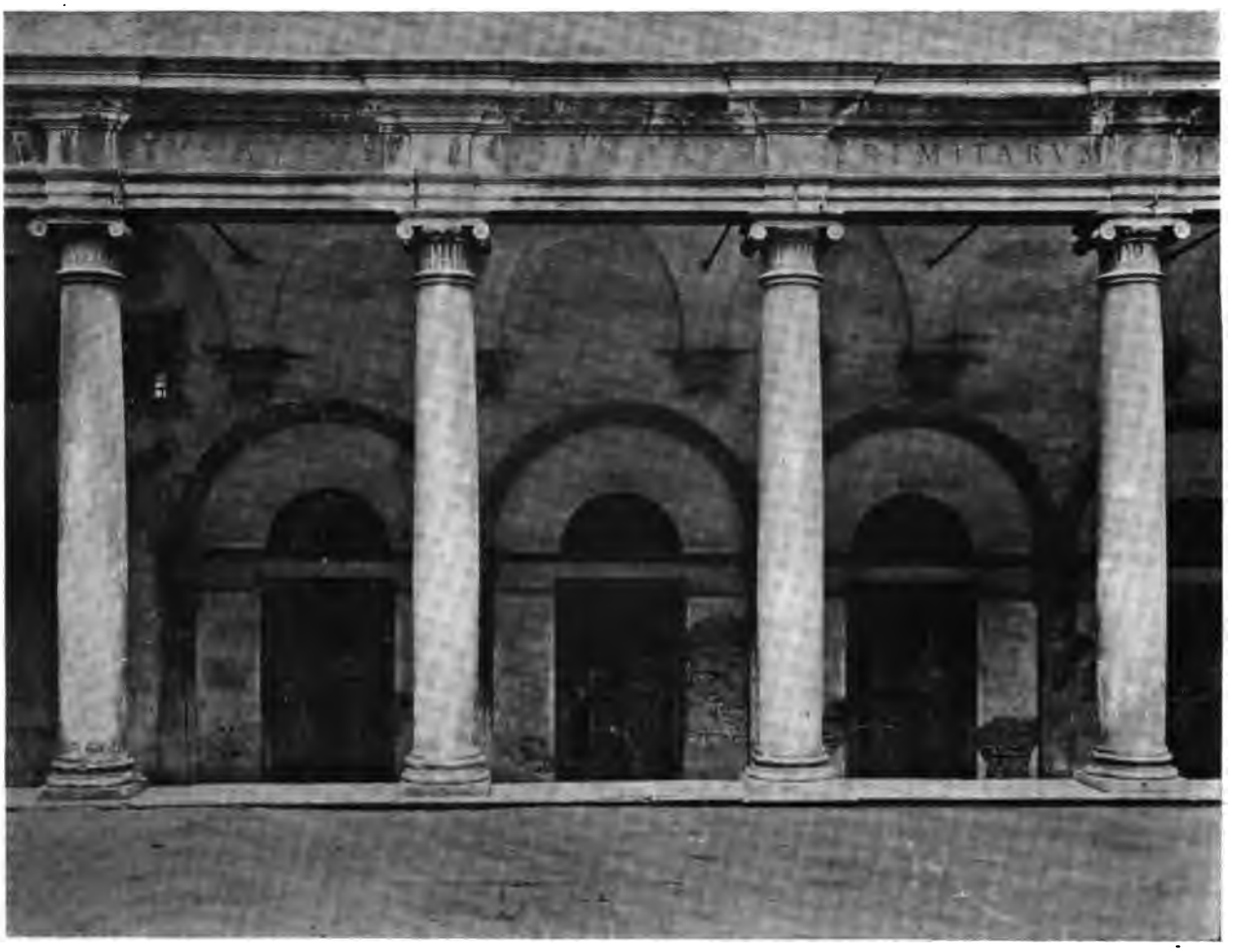

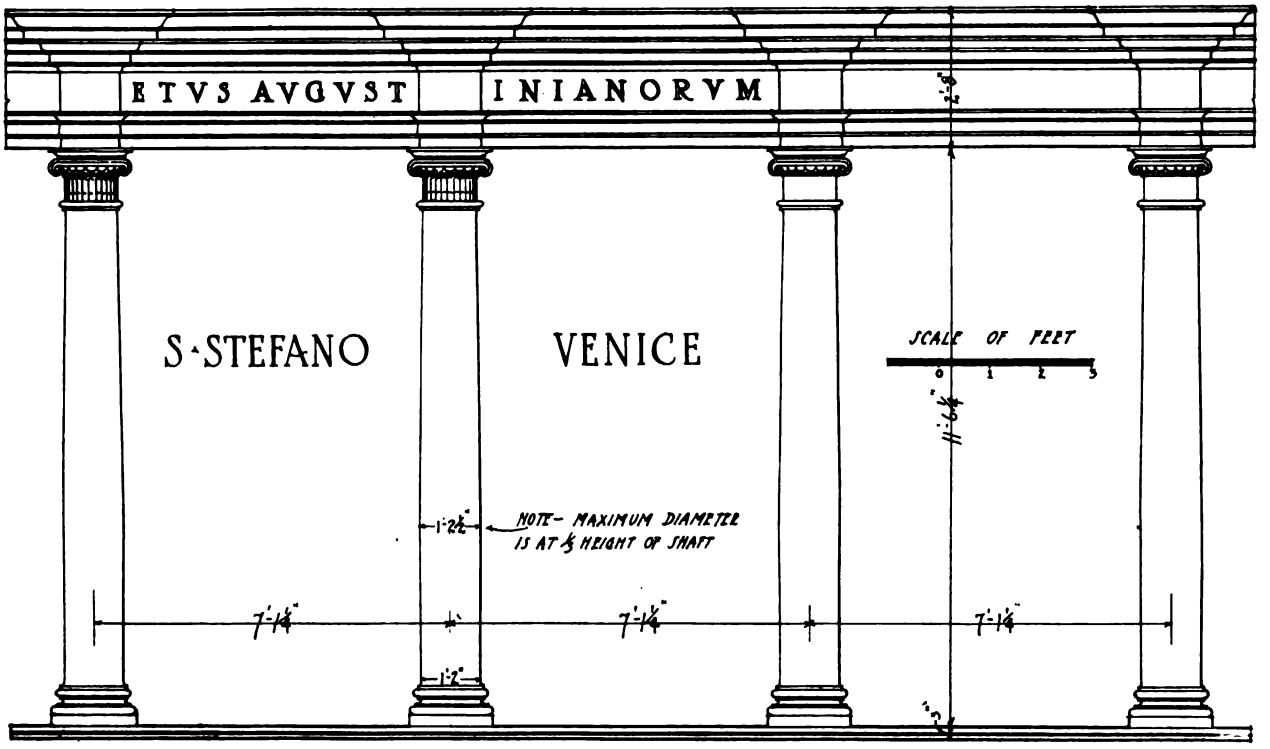

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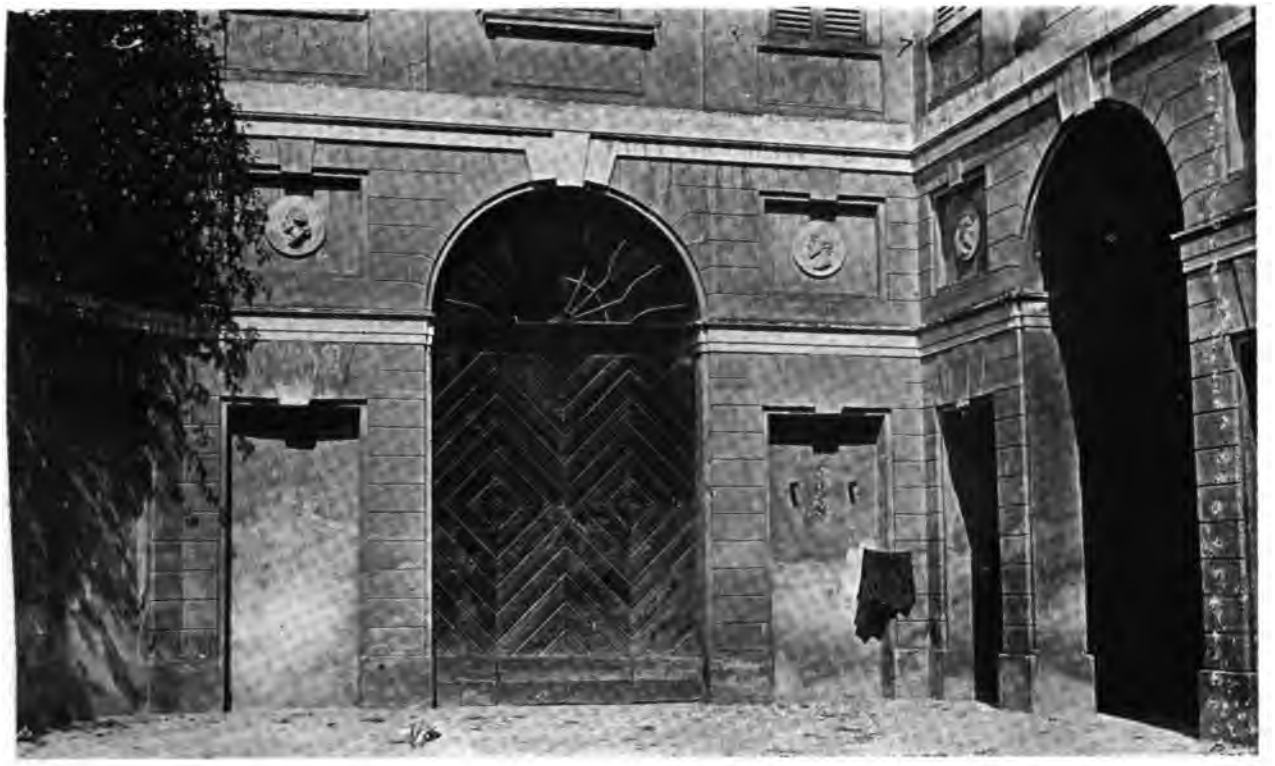

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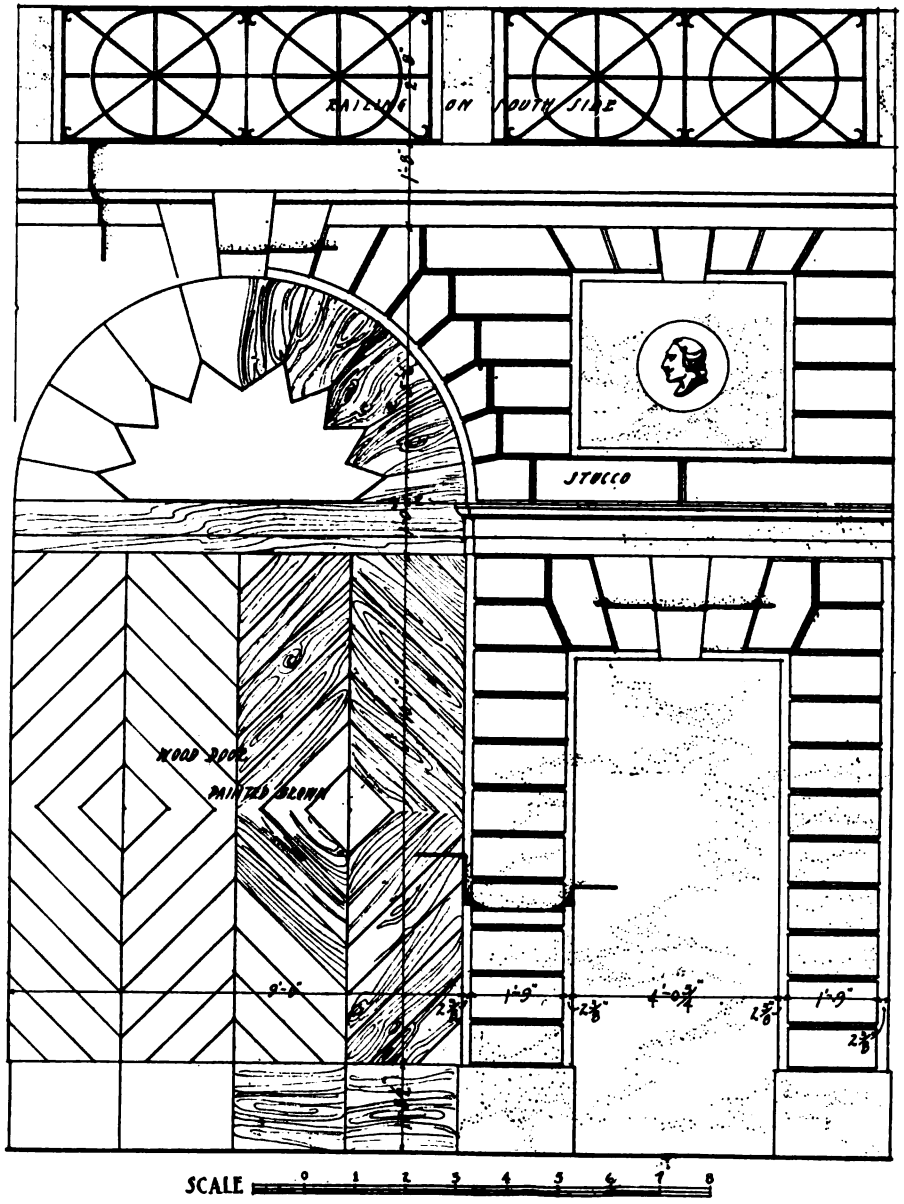

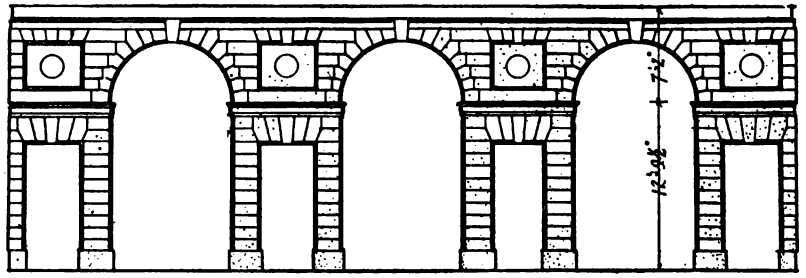

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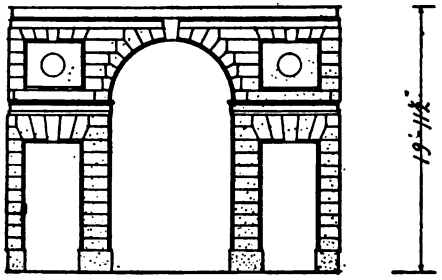

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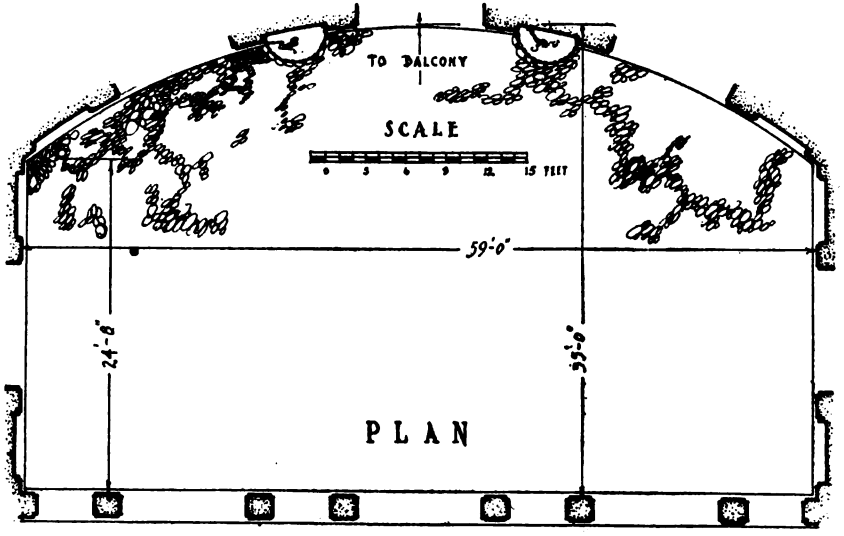

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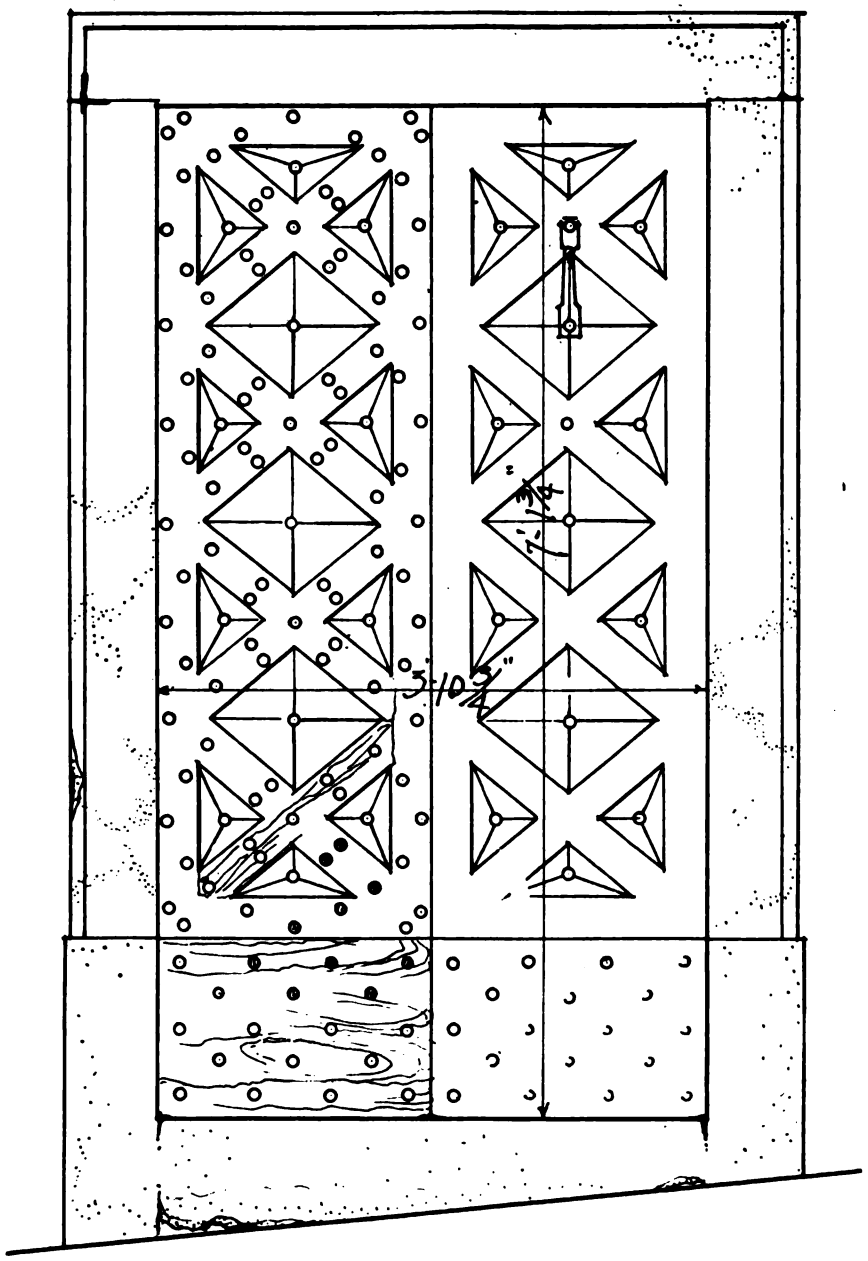

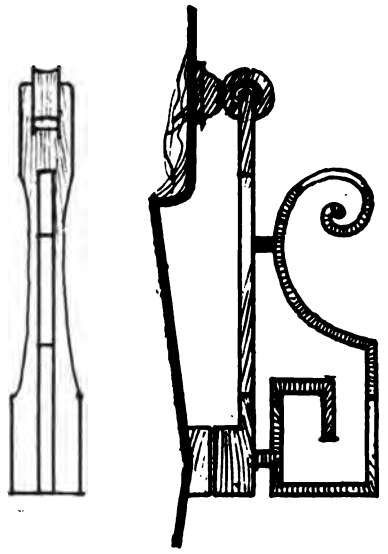

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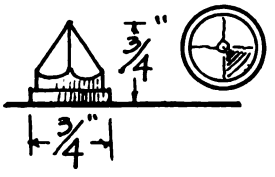

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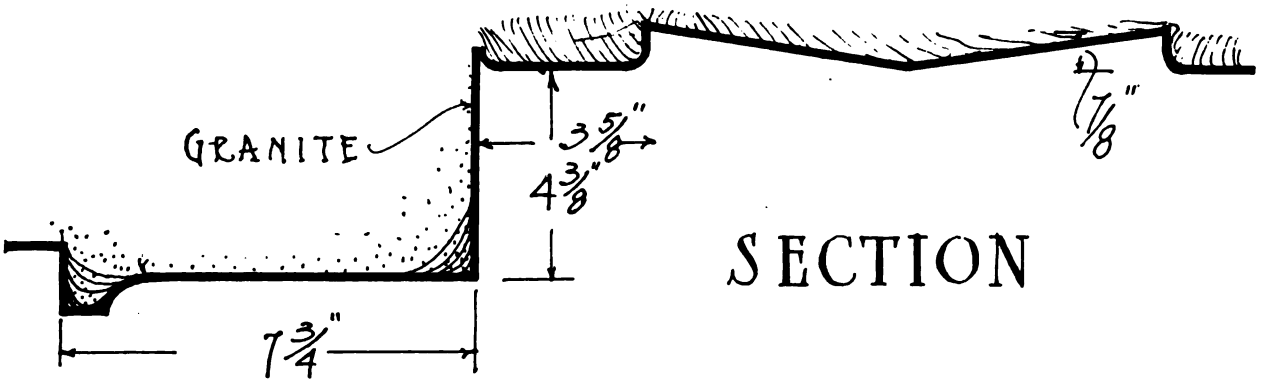

SECTION

SCALE FOR ELEVATIONS

12 9 6 3 0 1 2 3 FT

SCALE FOR DETAILS

0 3 6 9 12

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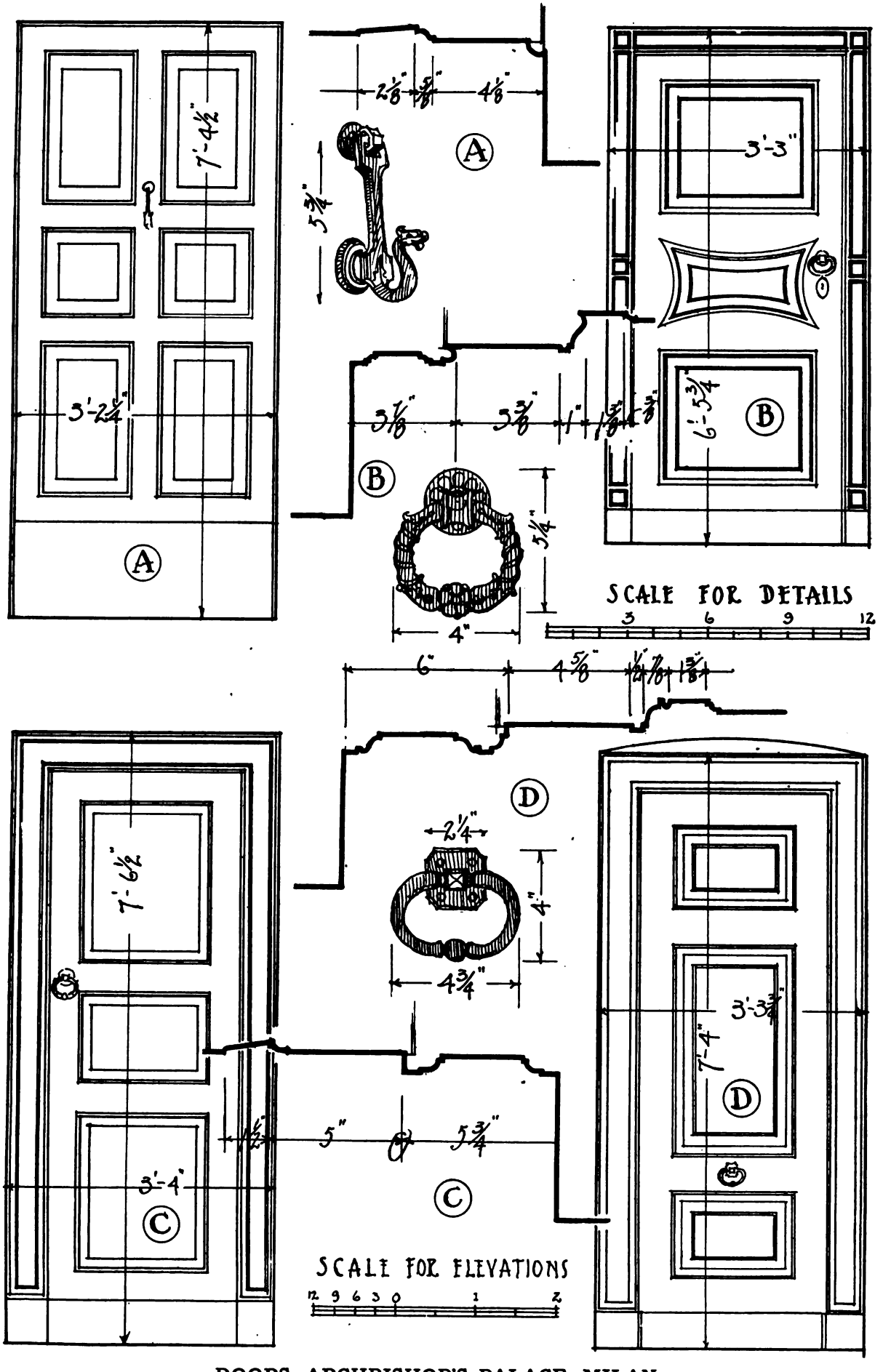

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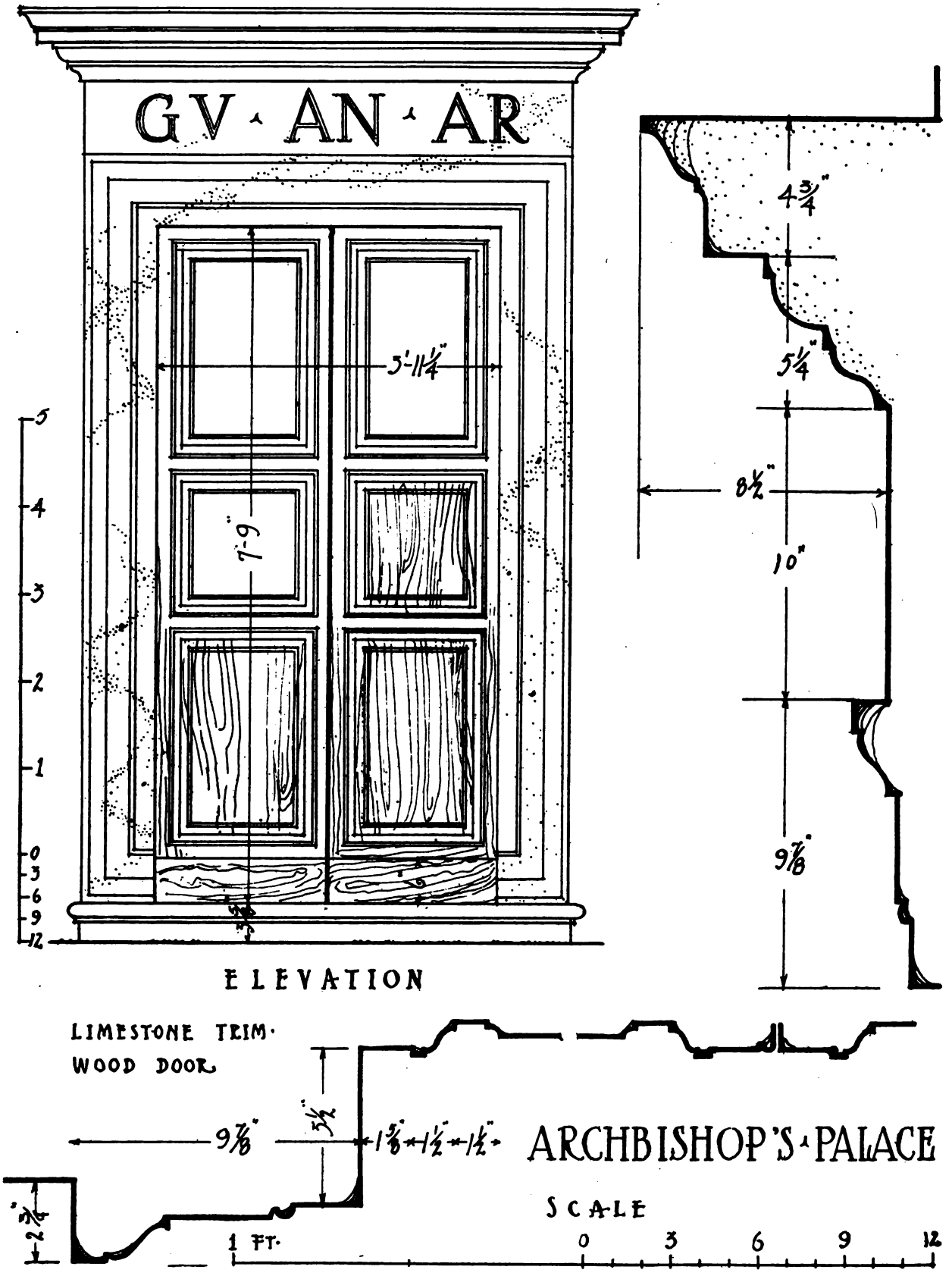

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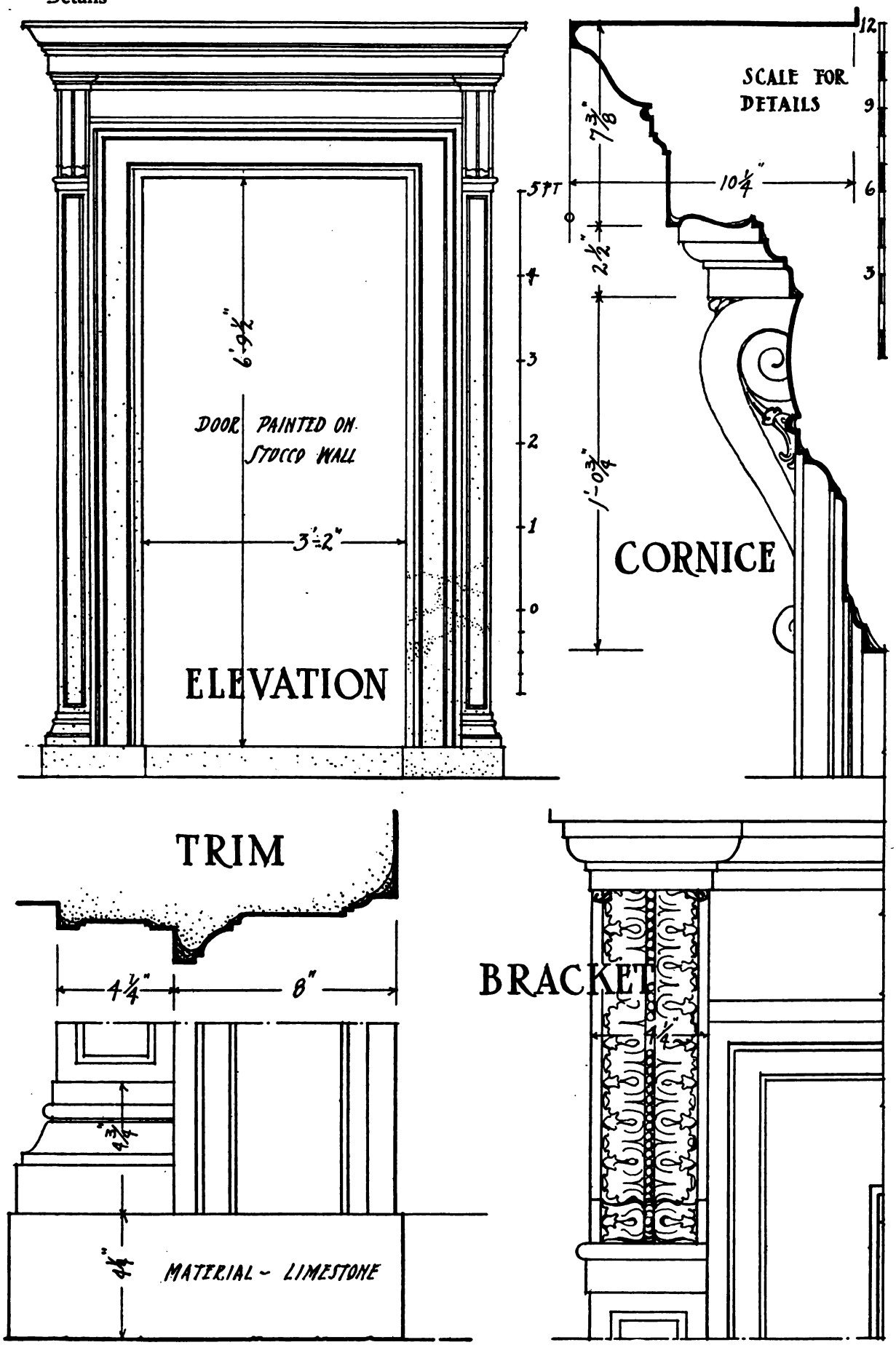

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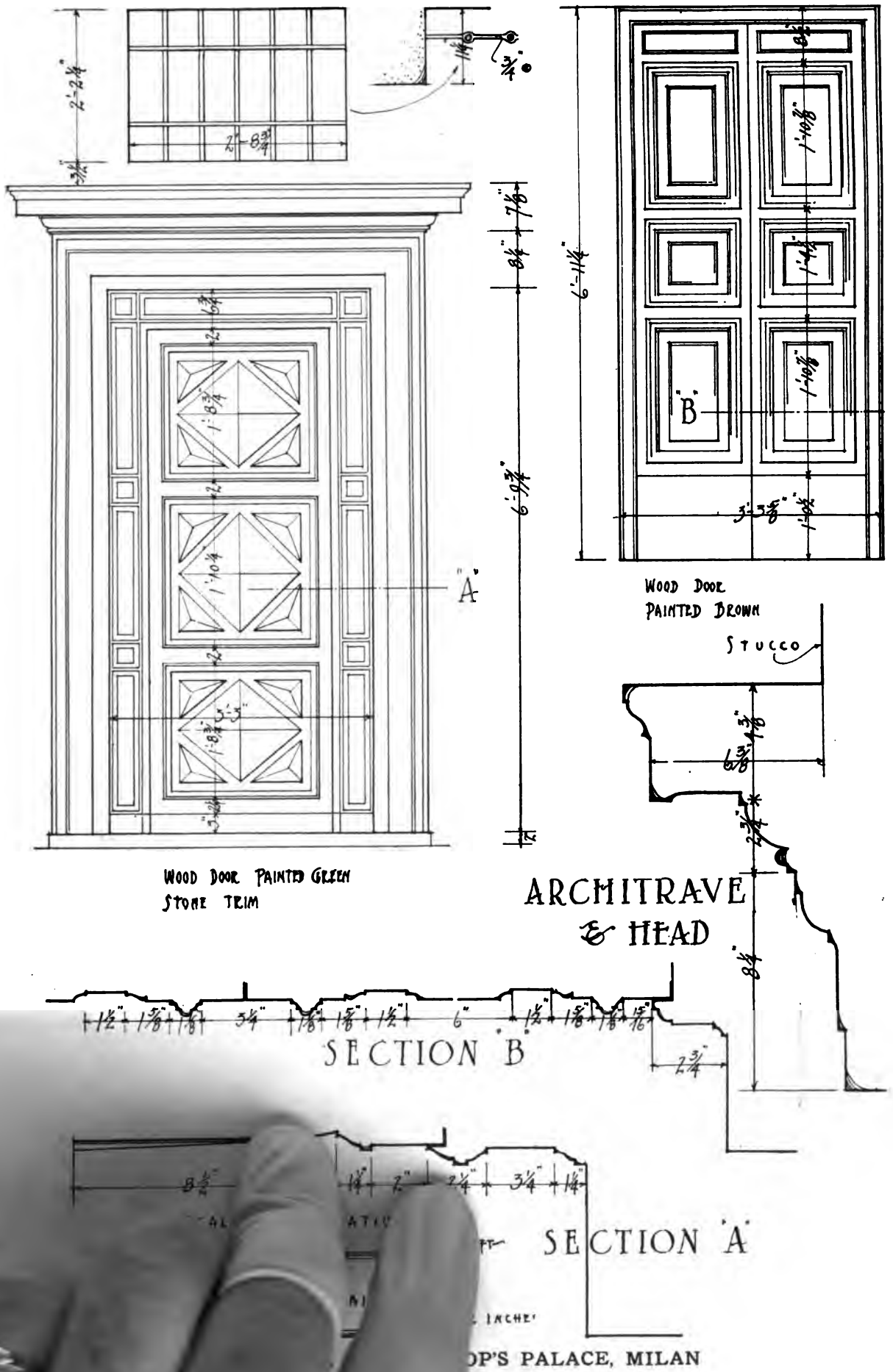

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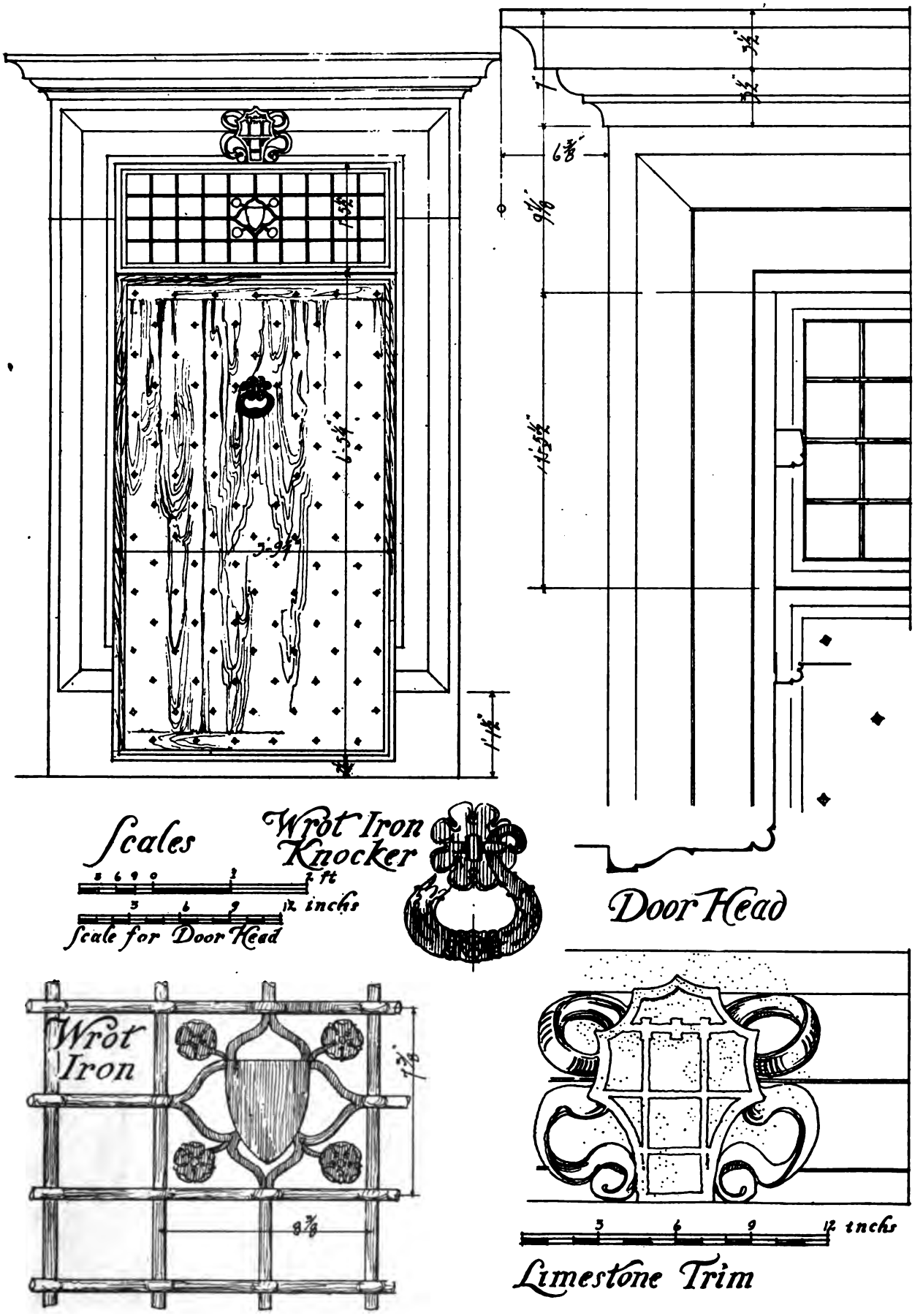

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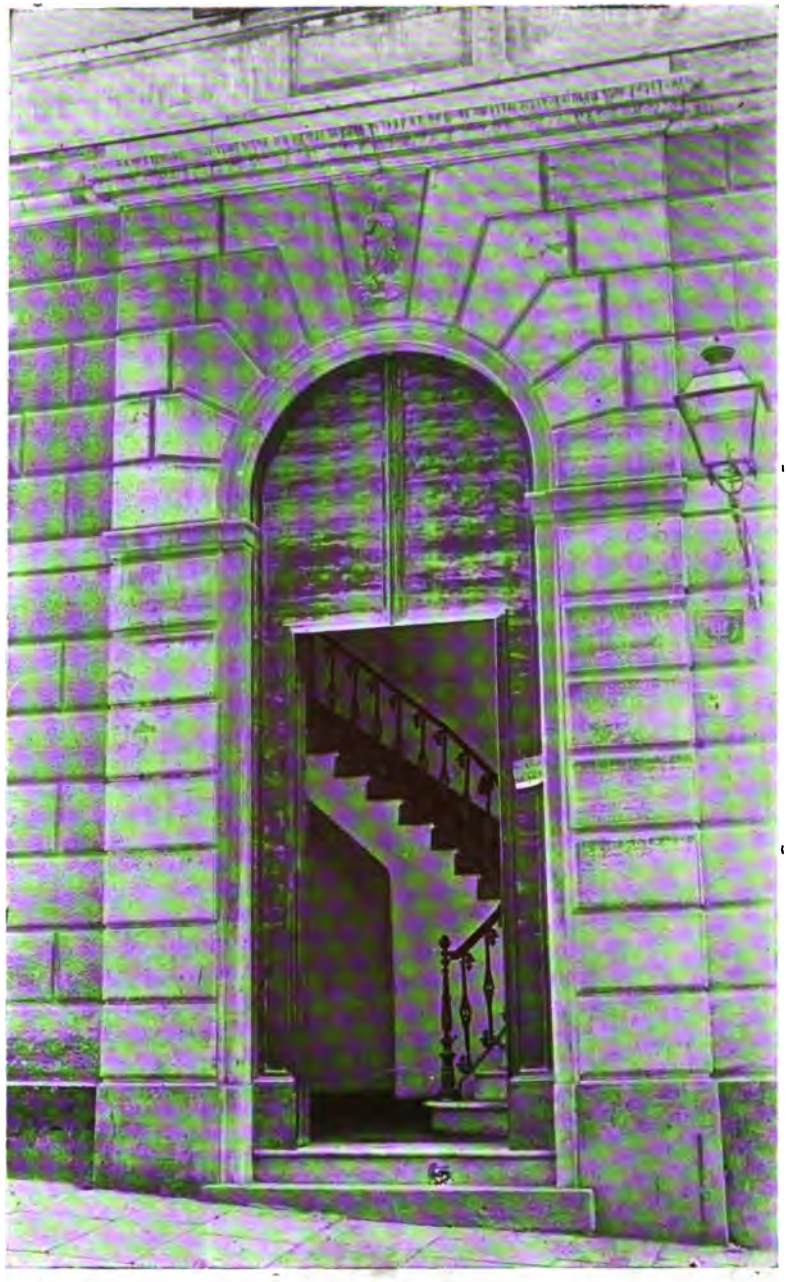

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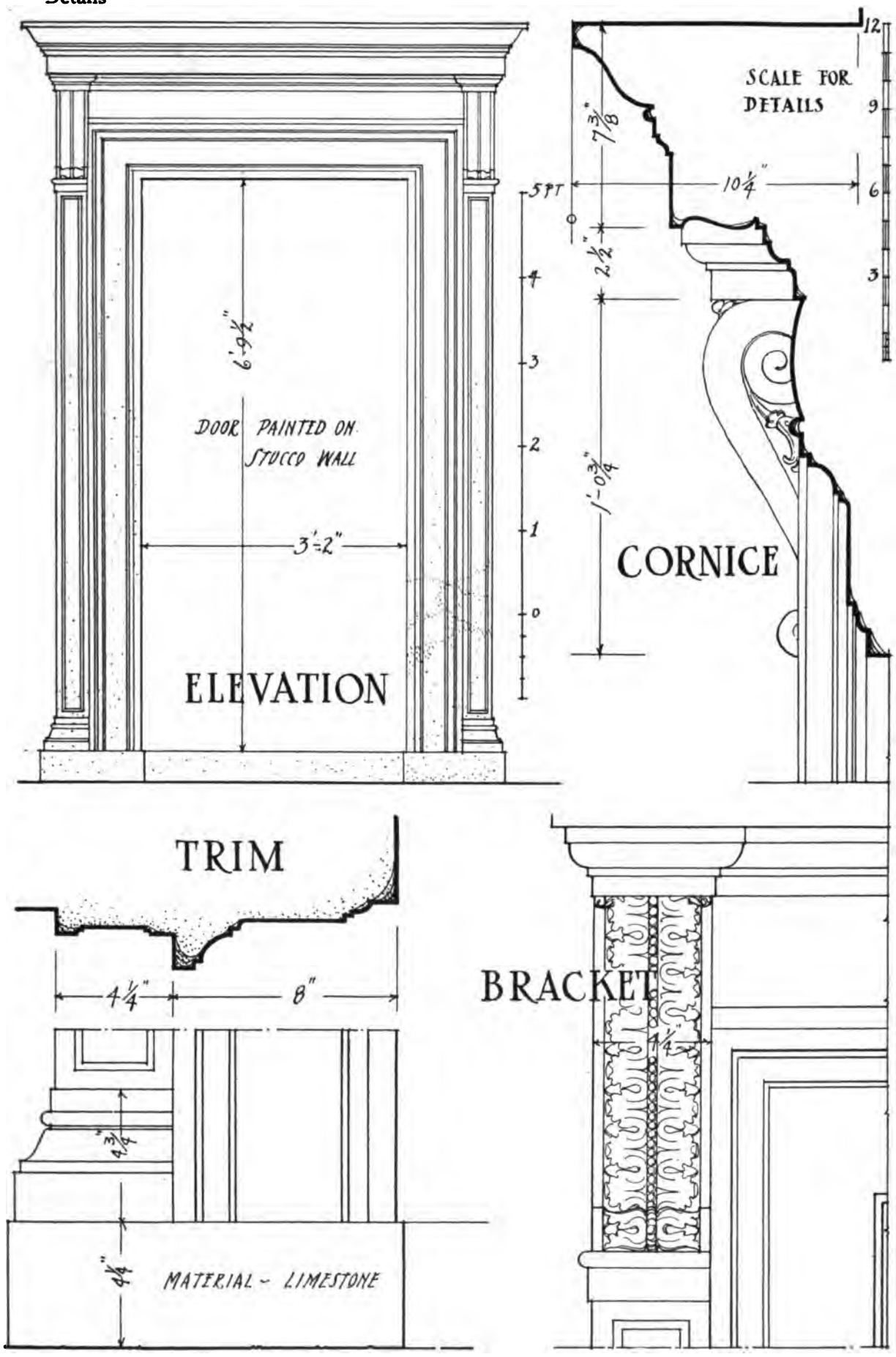

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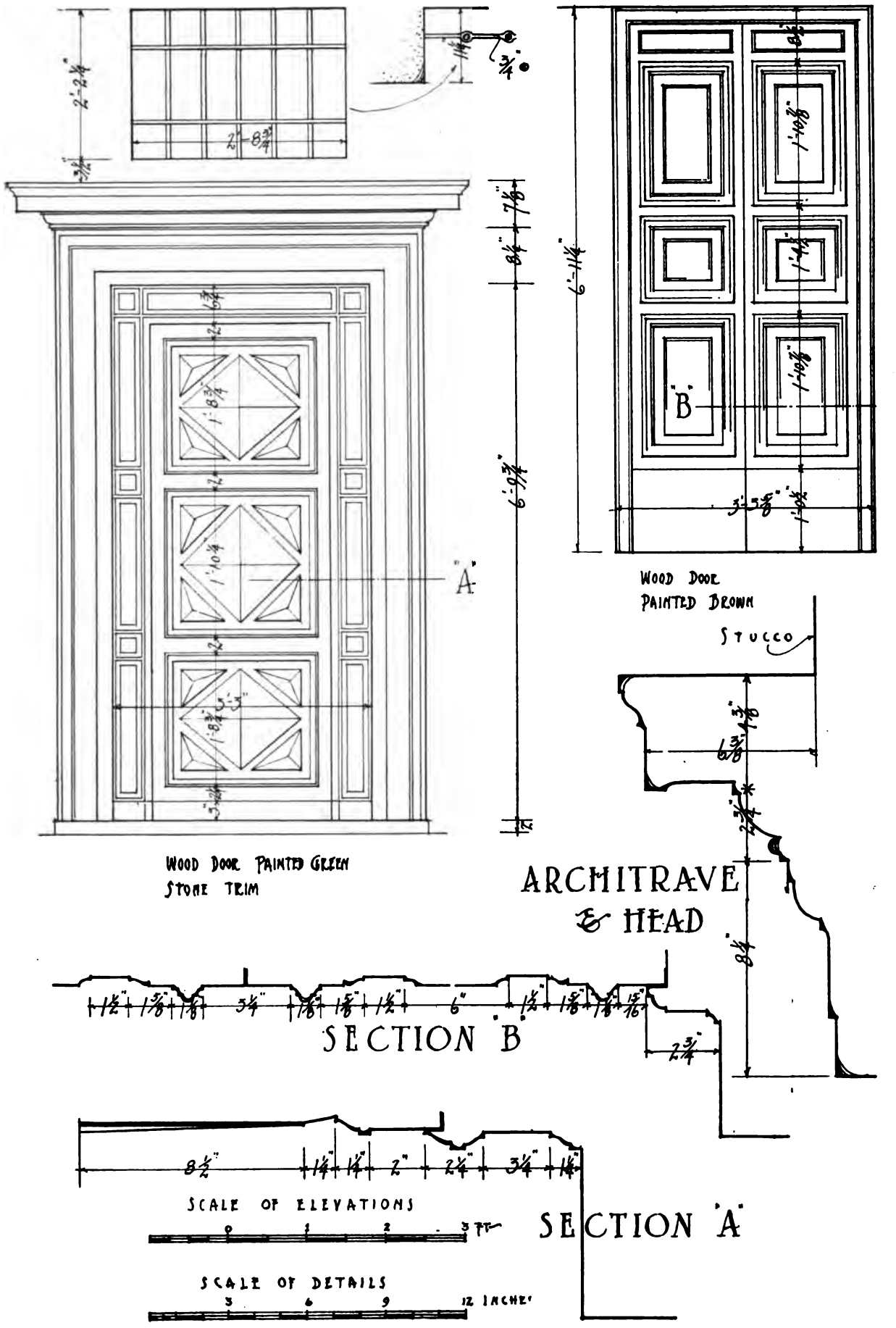

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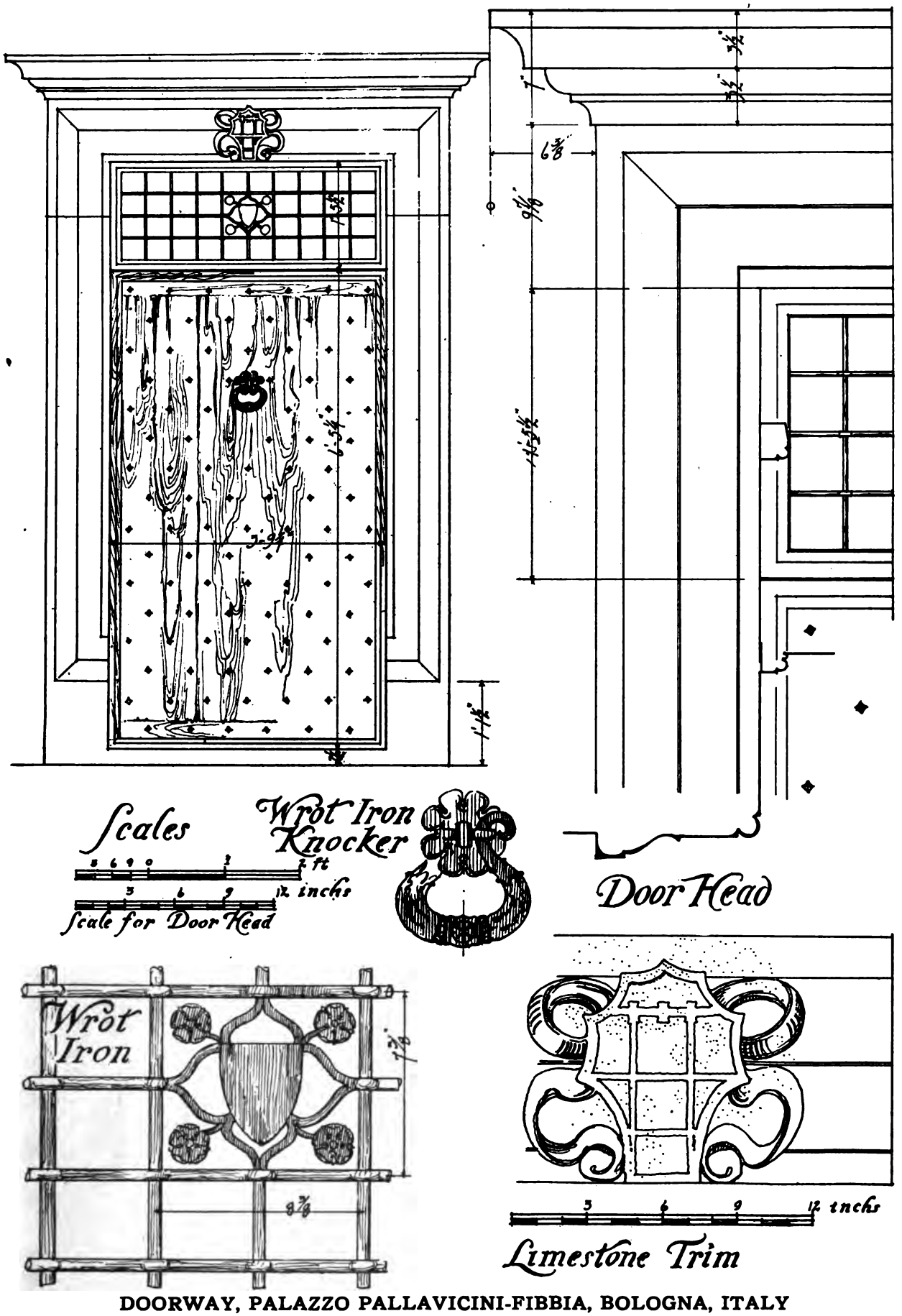

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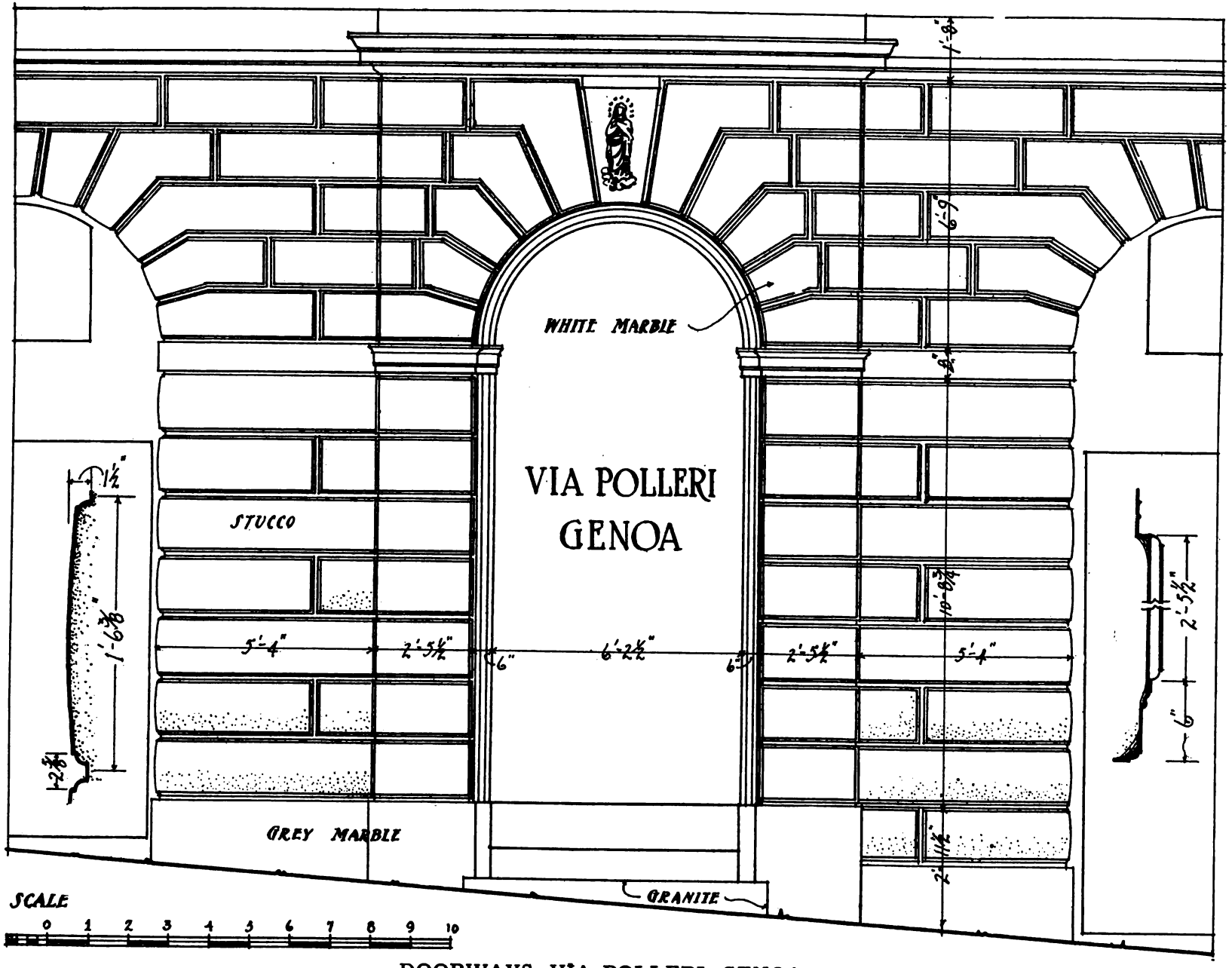

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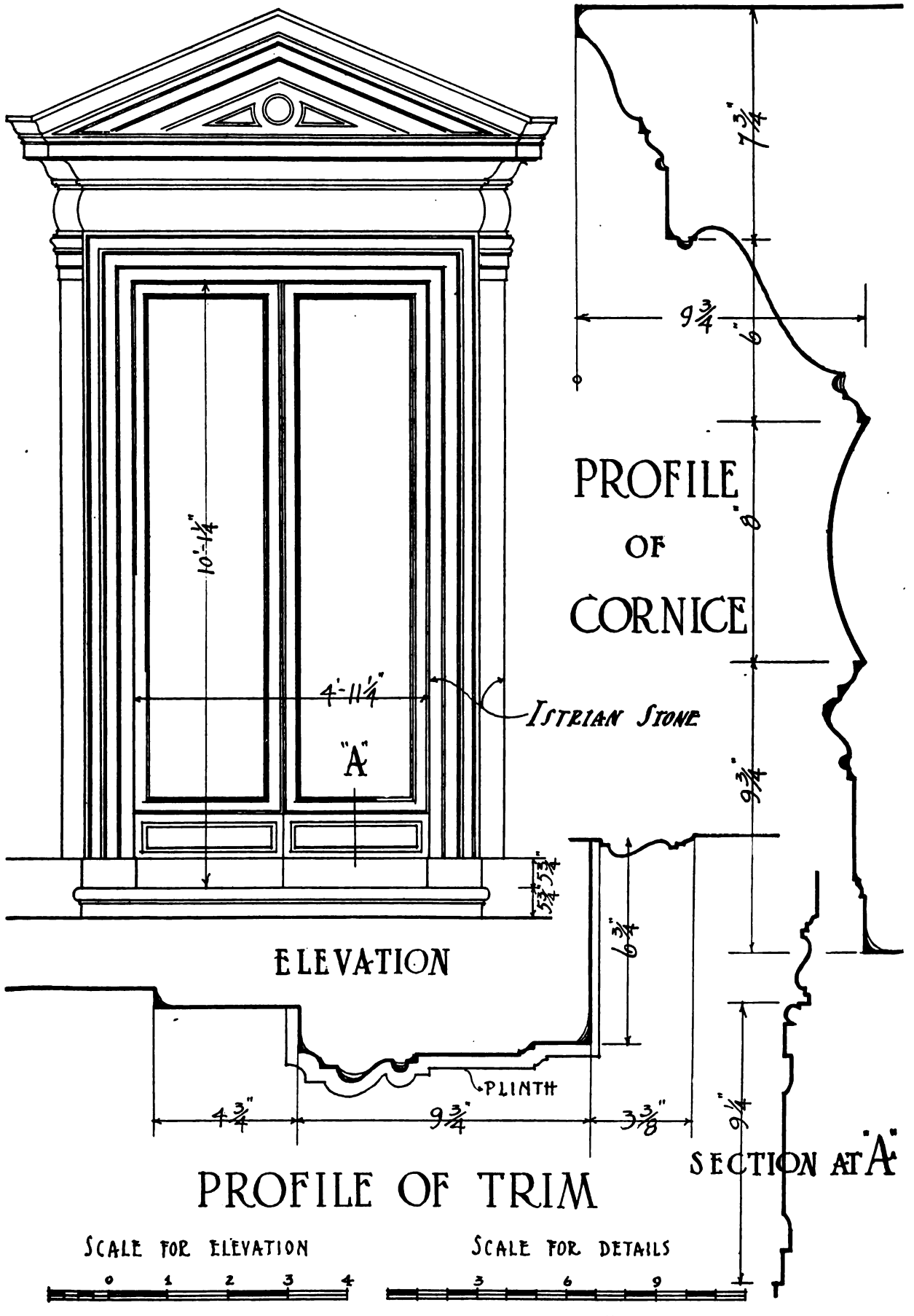

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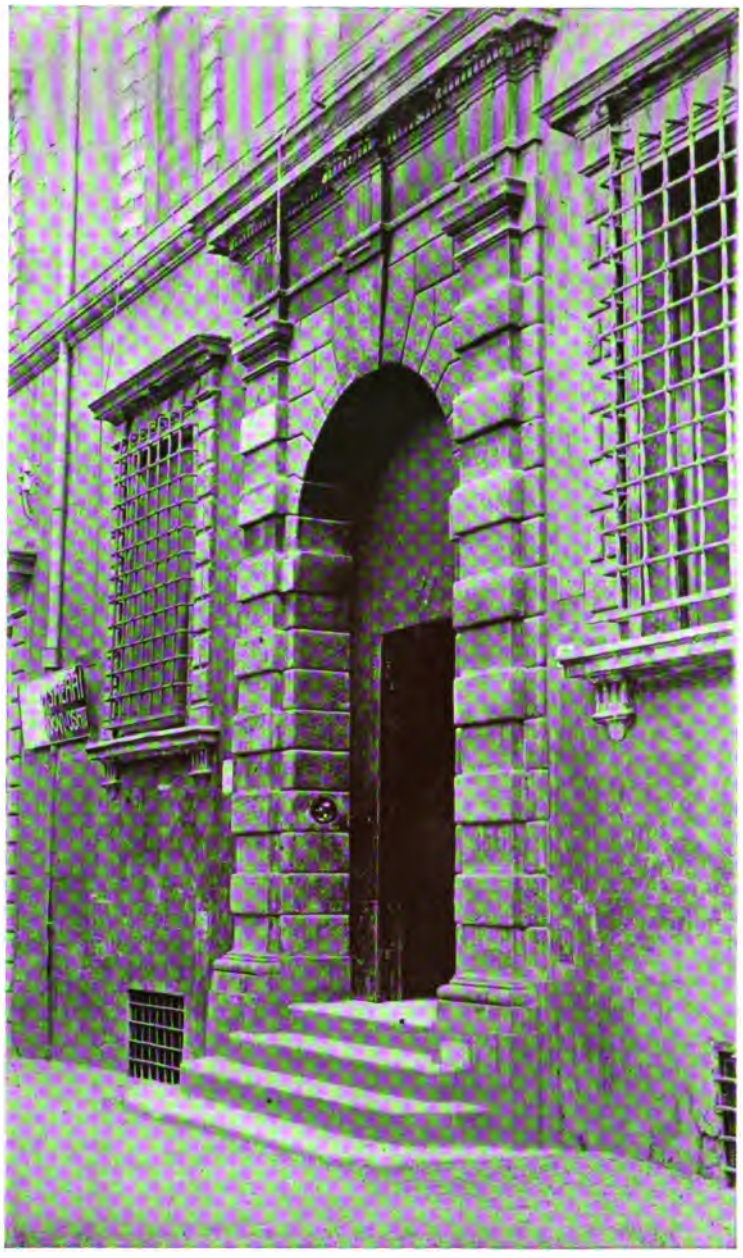

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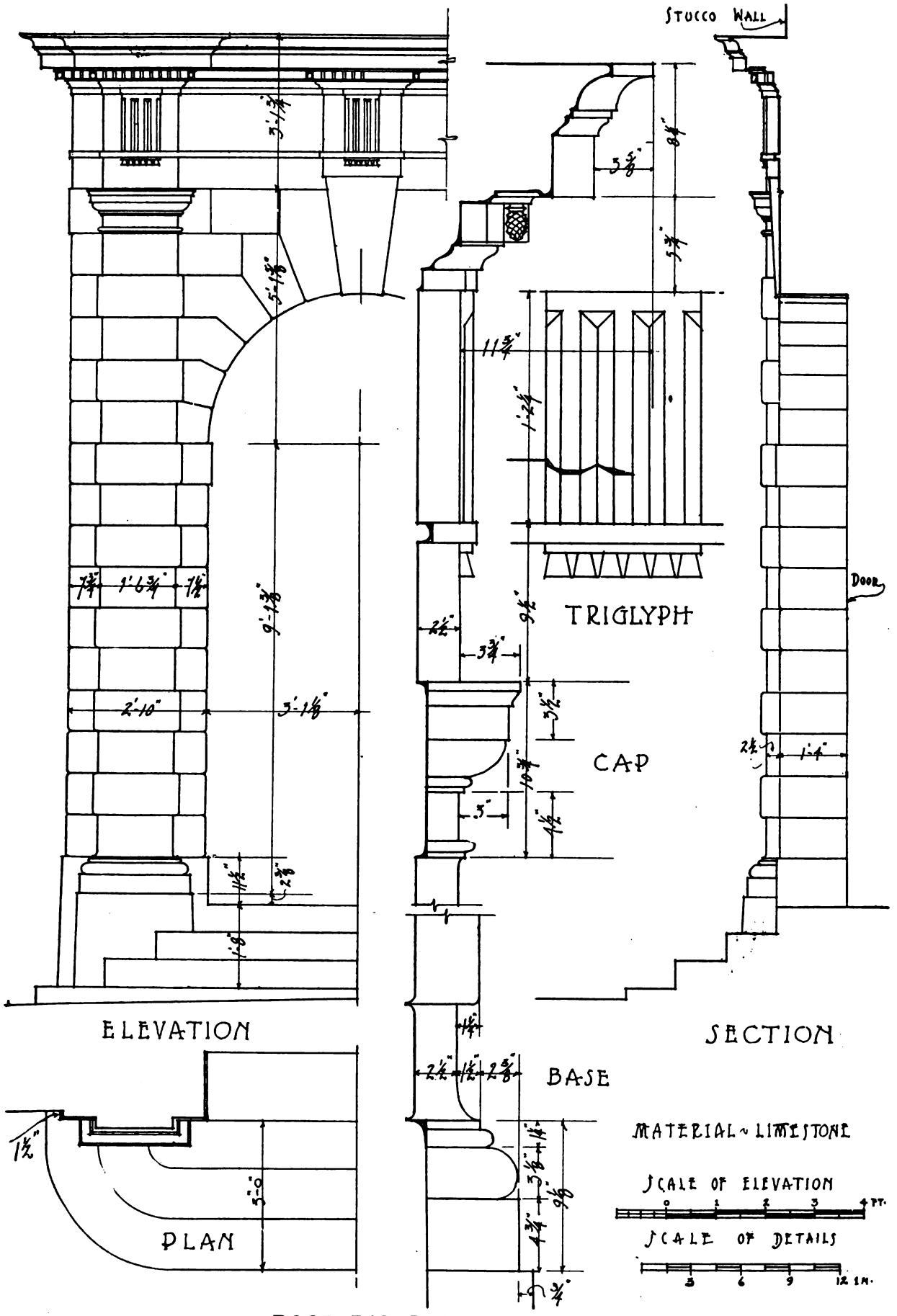

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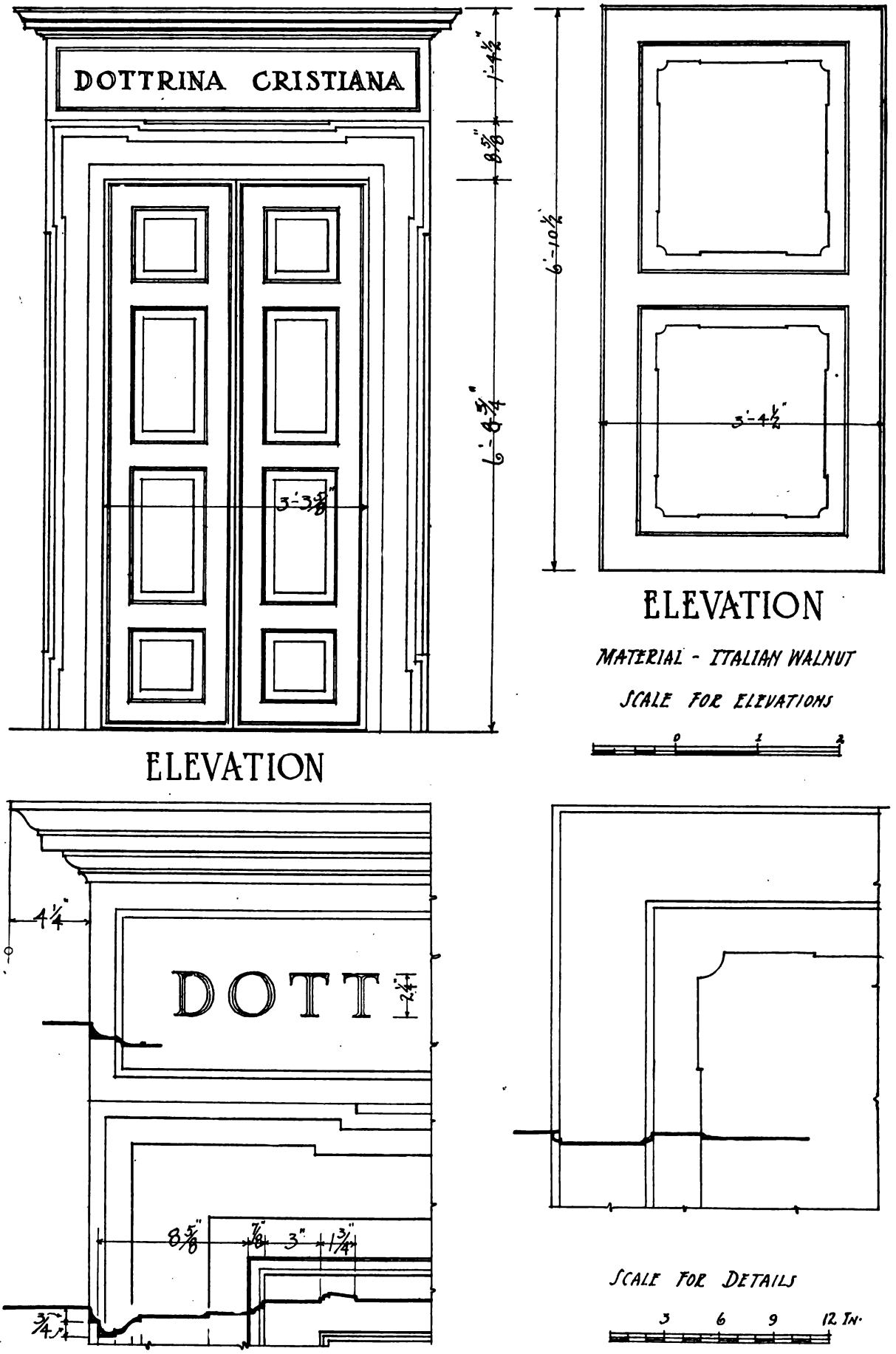

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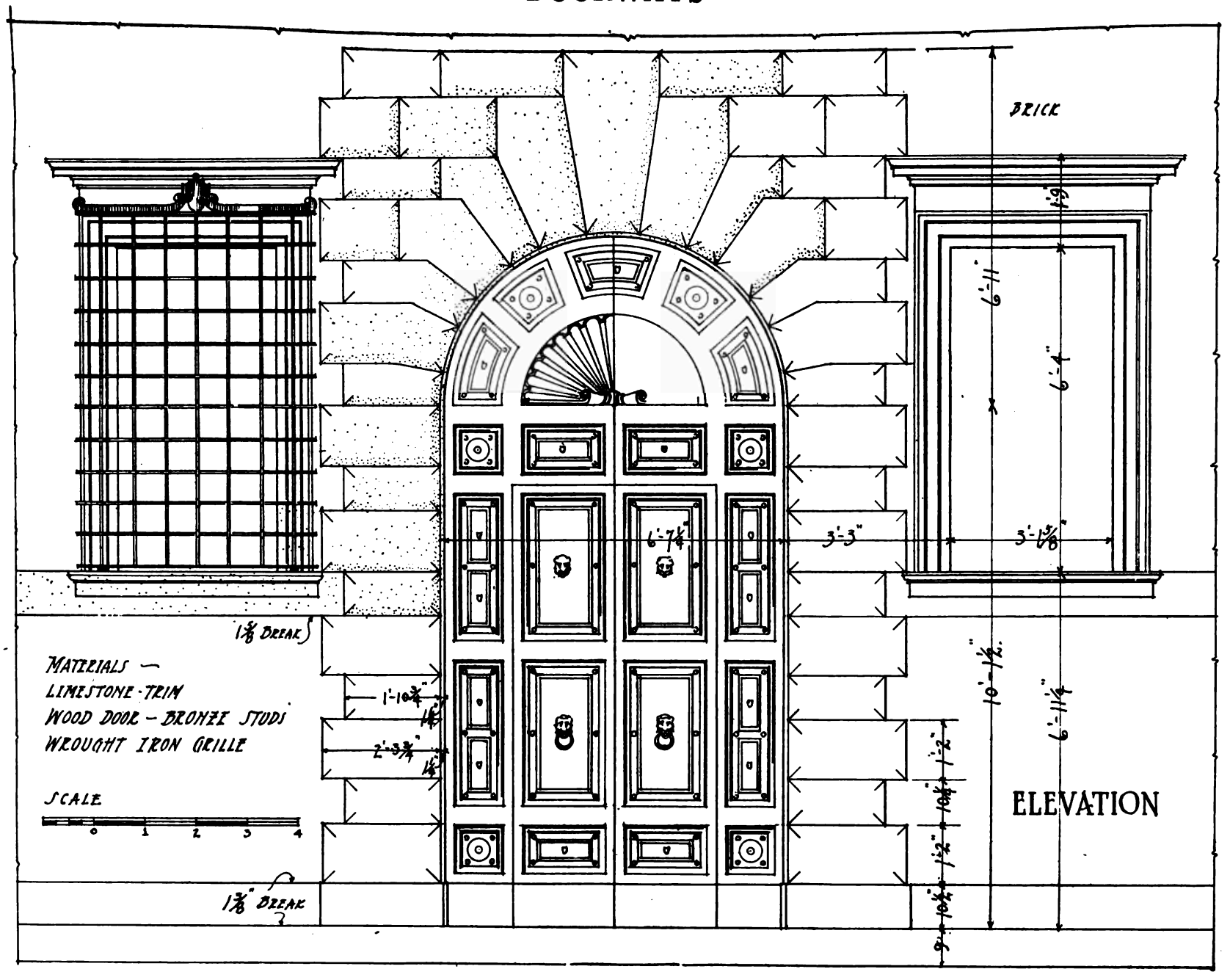

DOORWAY, PALAZZO SANI, FERRARA

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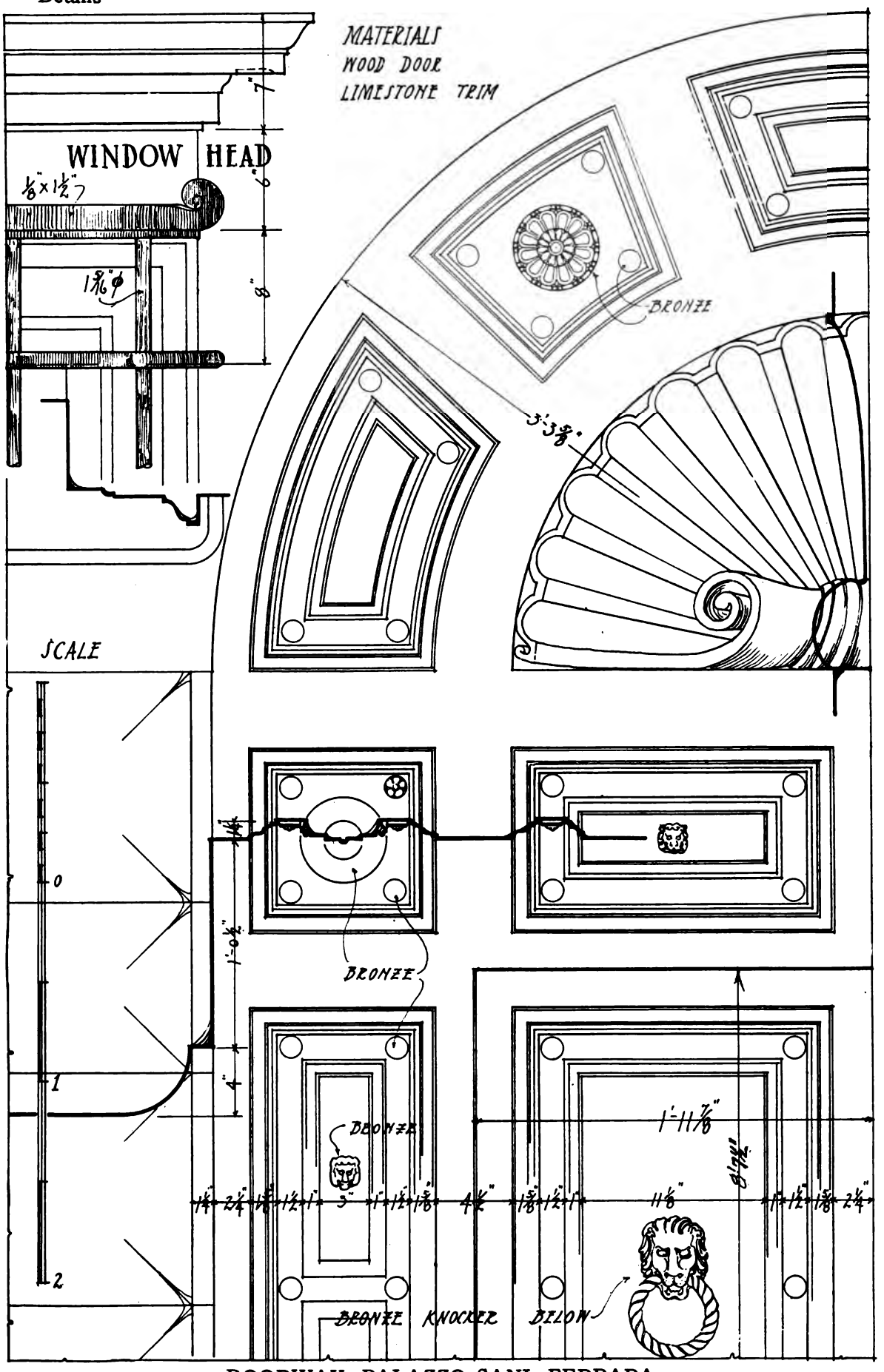

DOORWAY, PALAZZO SANI, FERRARA

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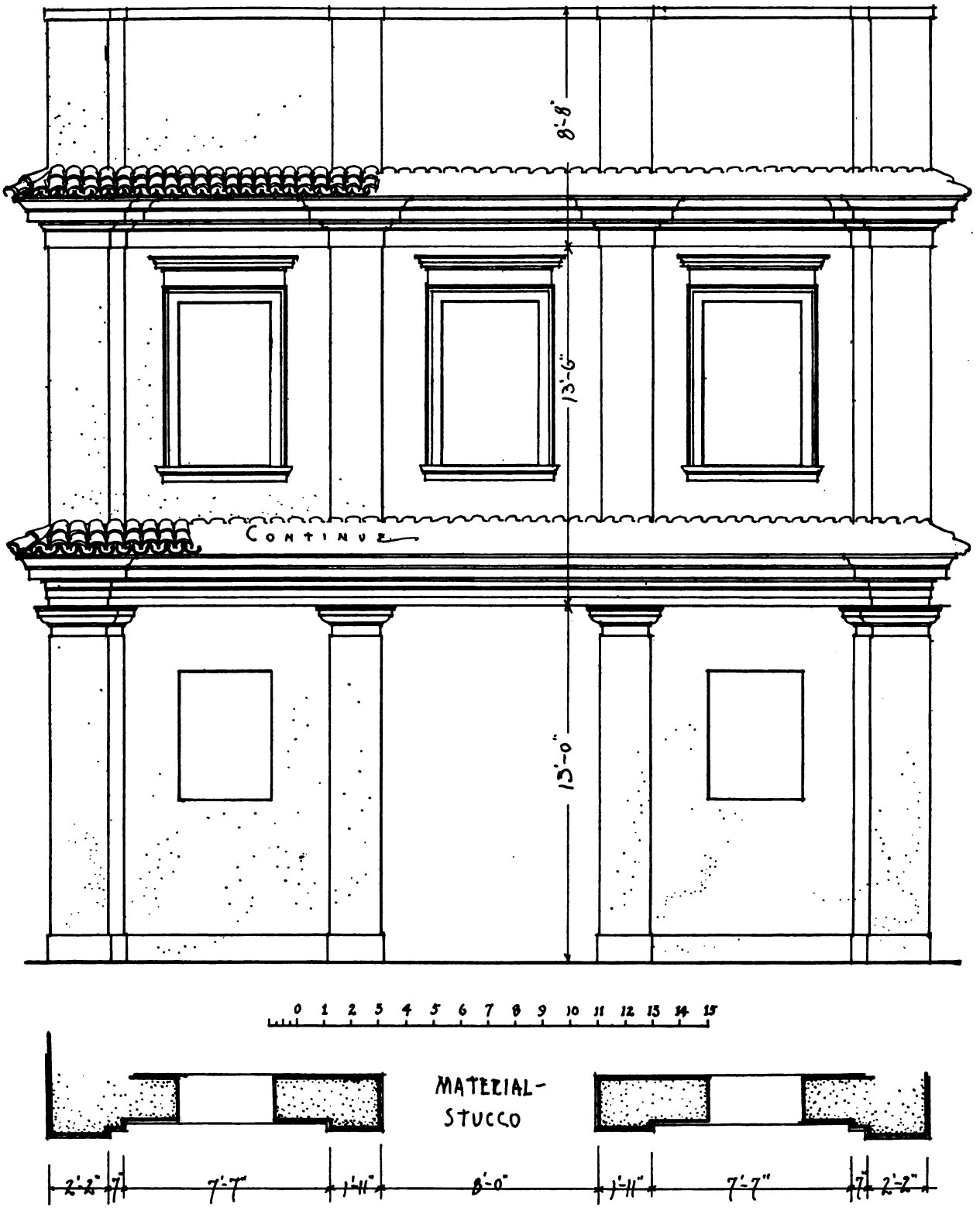

PALAZZO ZAMBONI

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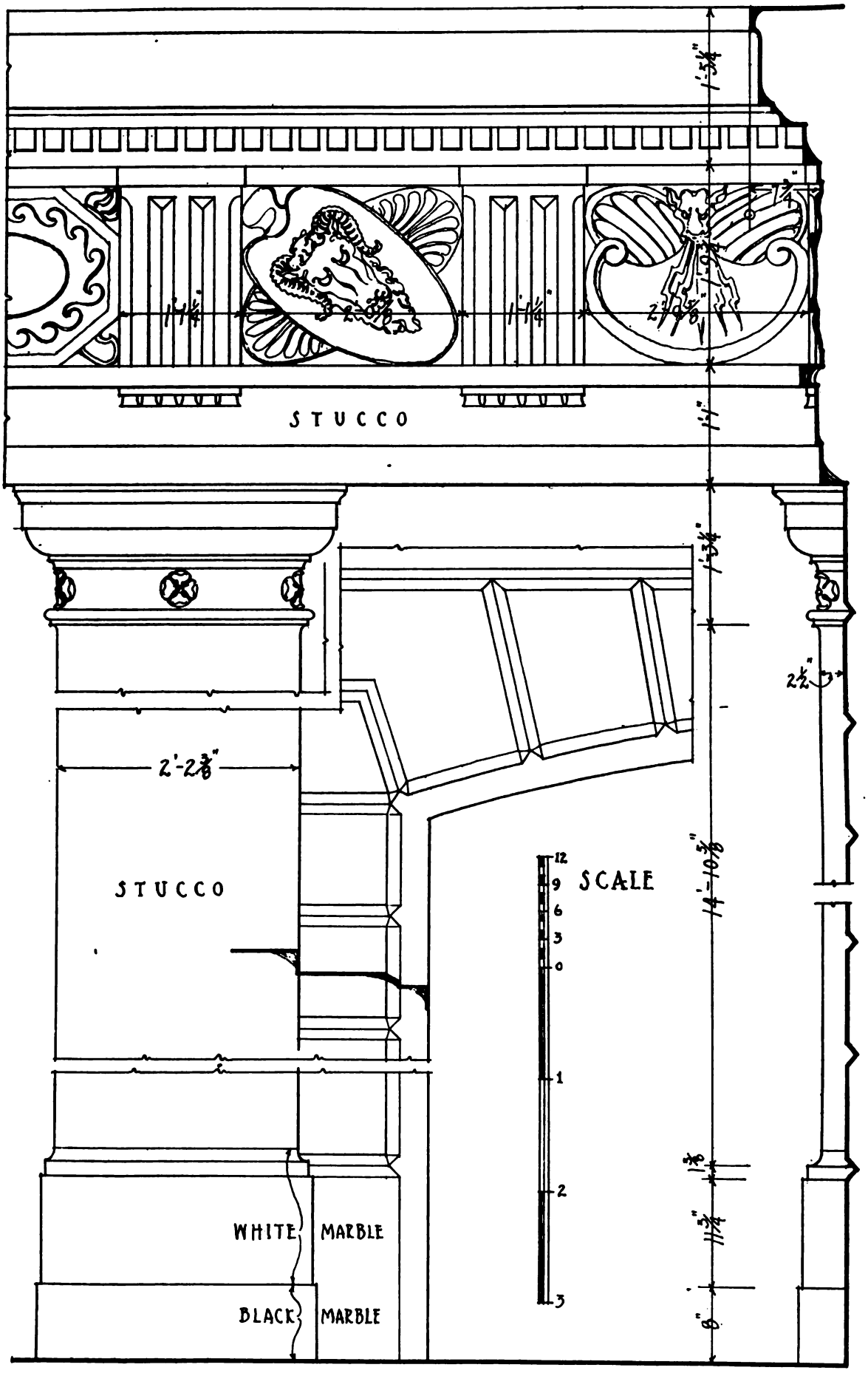

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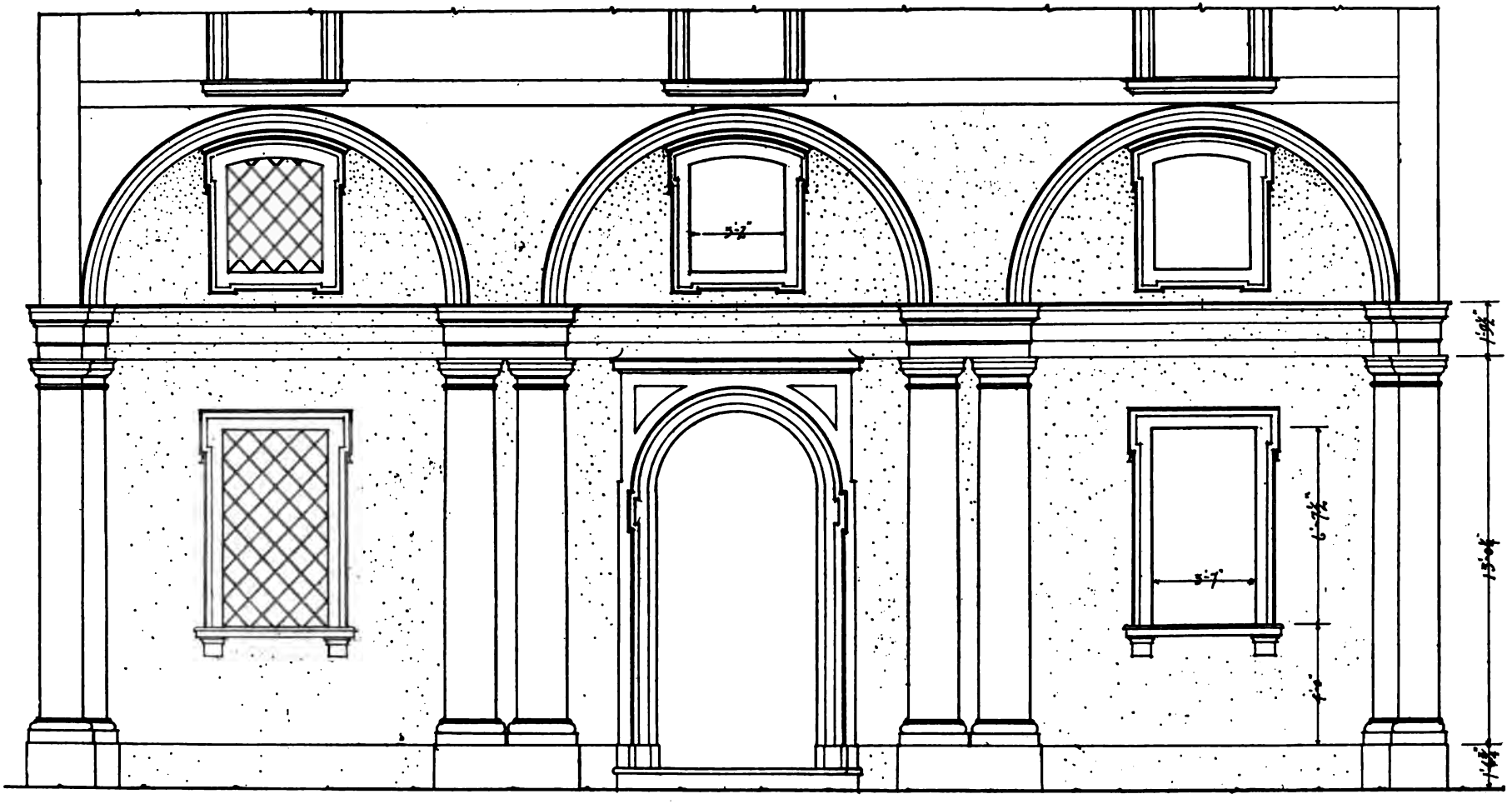

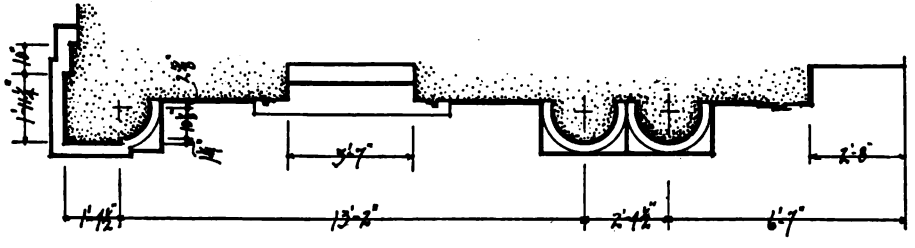

Elevation

Materials - Stucco on Brick
Limestone - Sills & Col. Bases

Scale 0 1 2 3 4 5 6 7 8 9 10 11 12 13 Ft.

VILLA CARDUCCI, BOLOGNA

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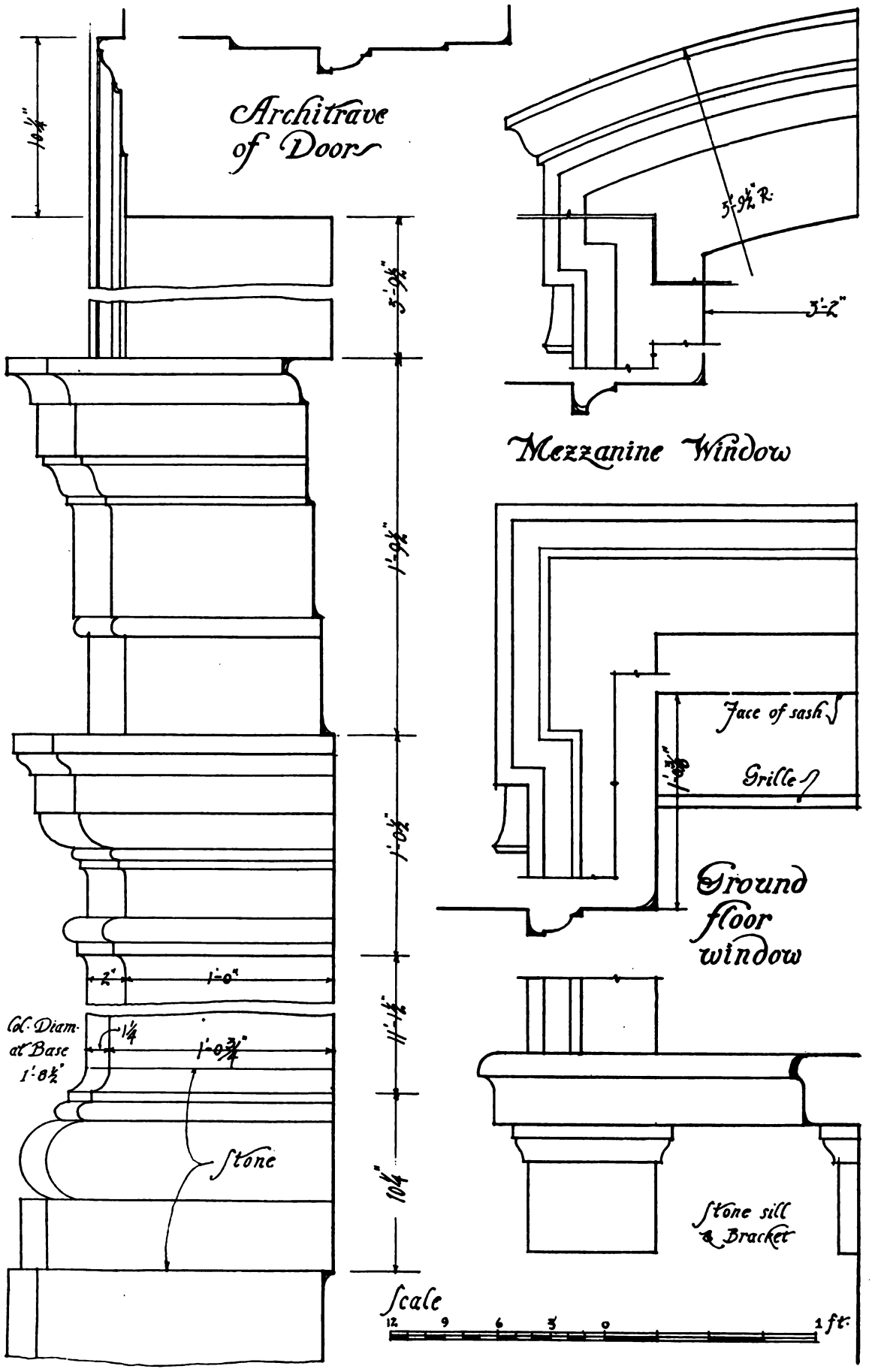

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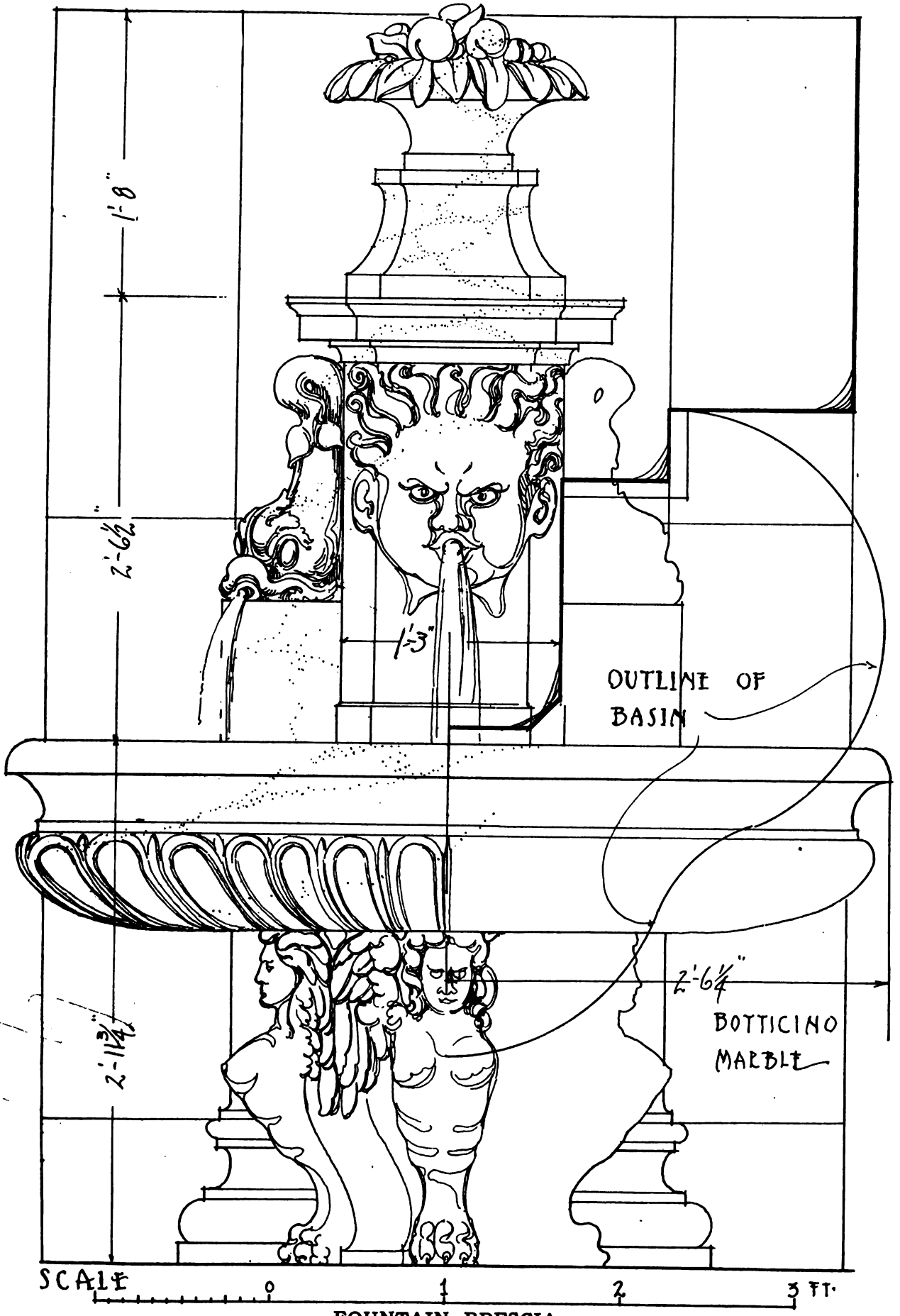

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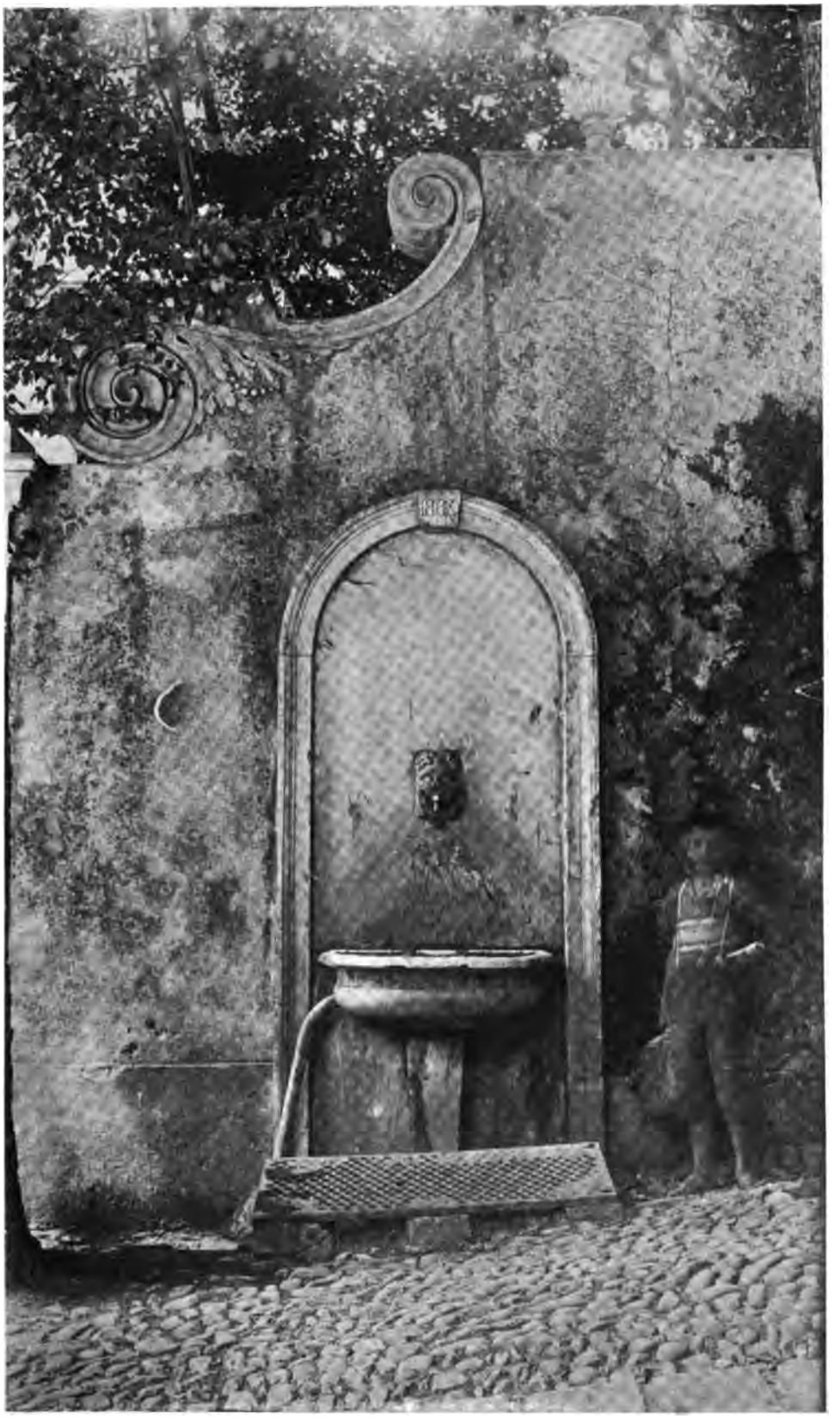

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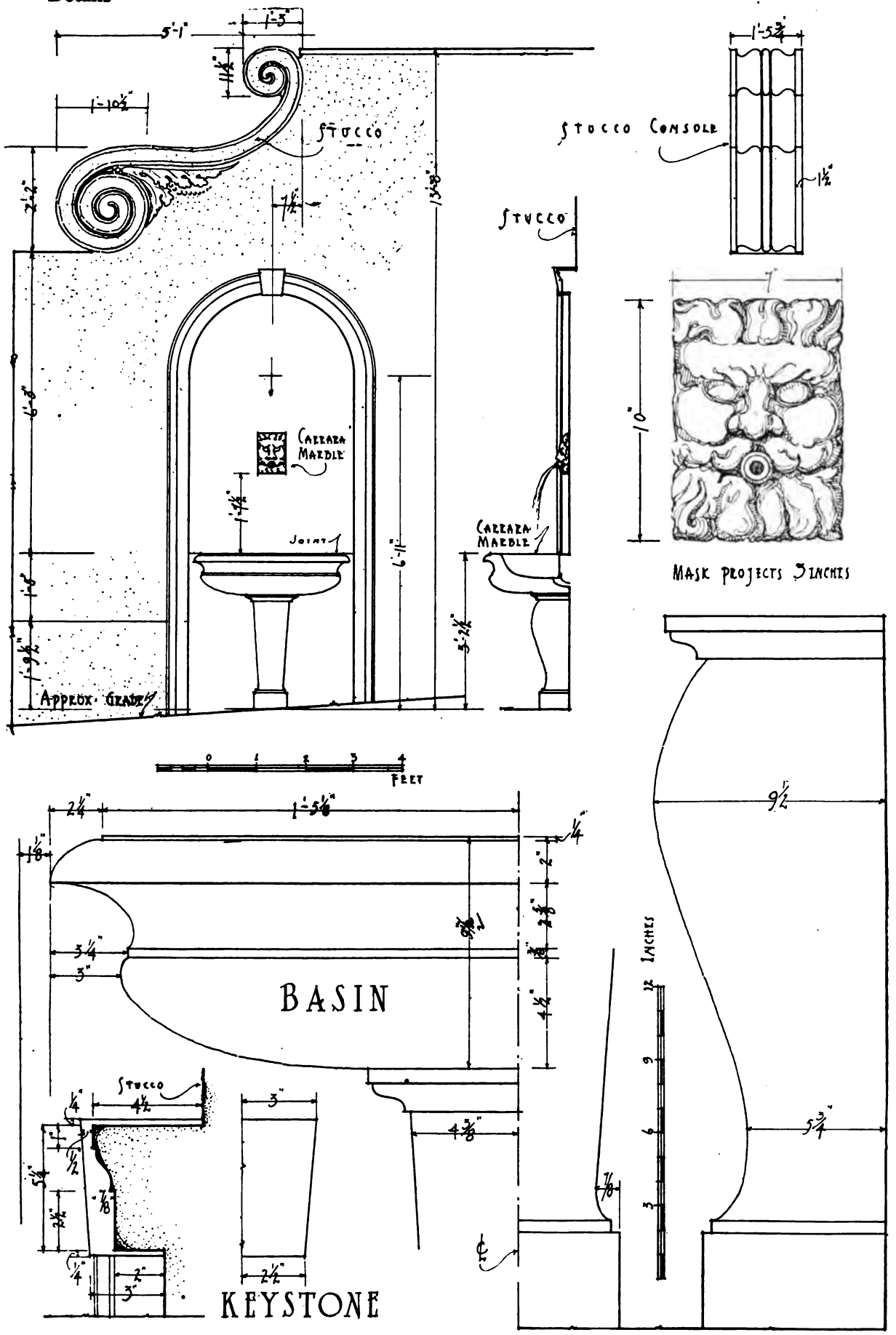

WALL FOUNTAIN, NERVI

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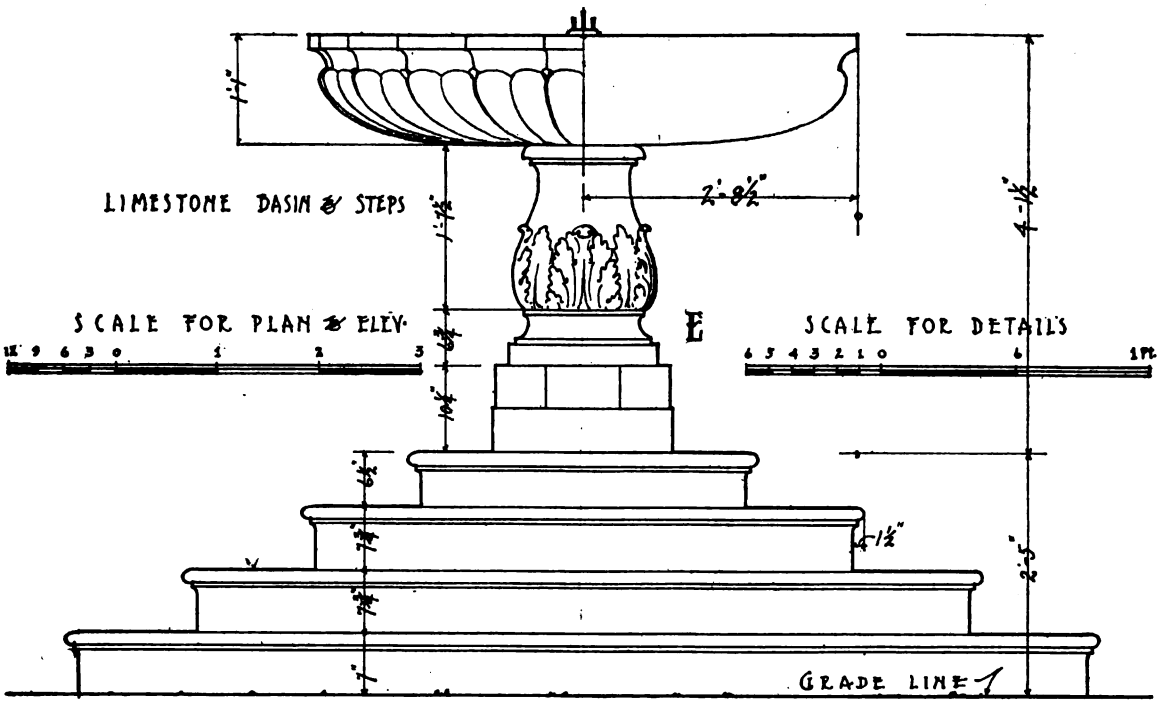
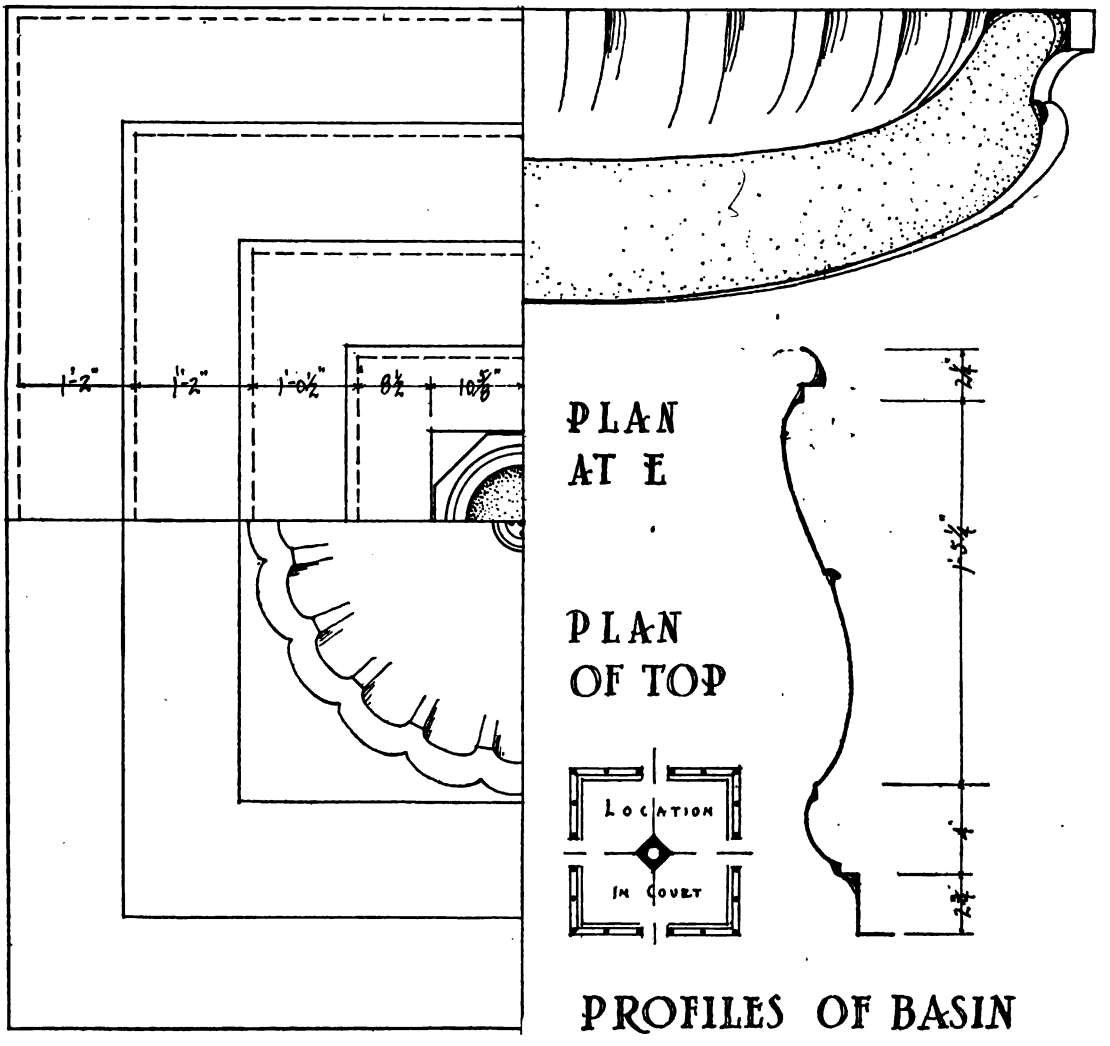


ELEVATION



FOUNTAIN, S. GIOVANNI EVANGELISTA, PARMA

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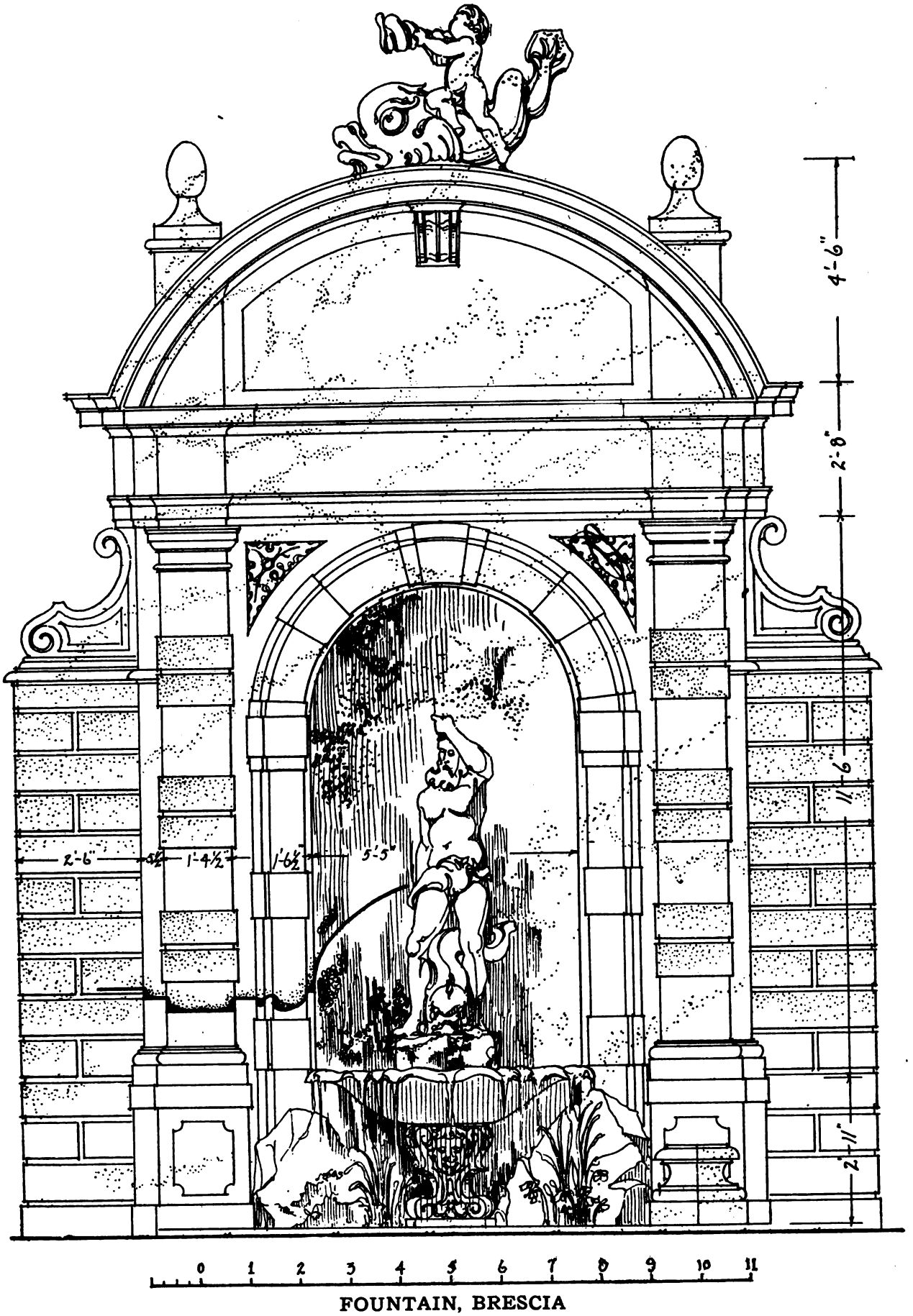

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FOUNTAINS GIARDINO GIUSTI, VERONA

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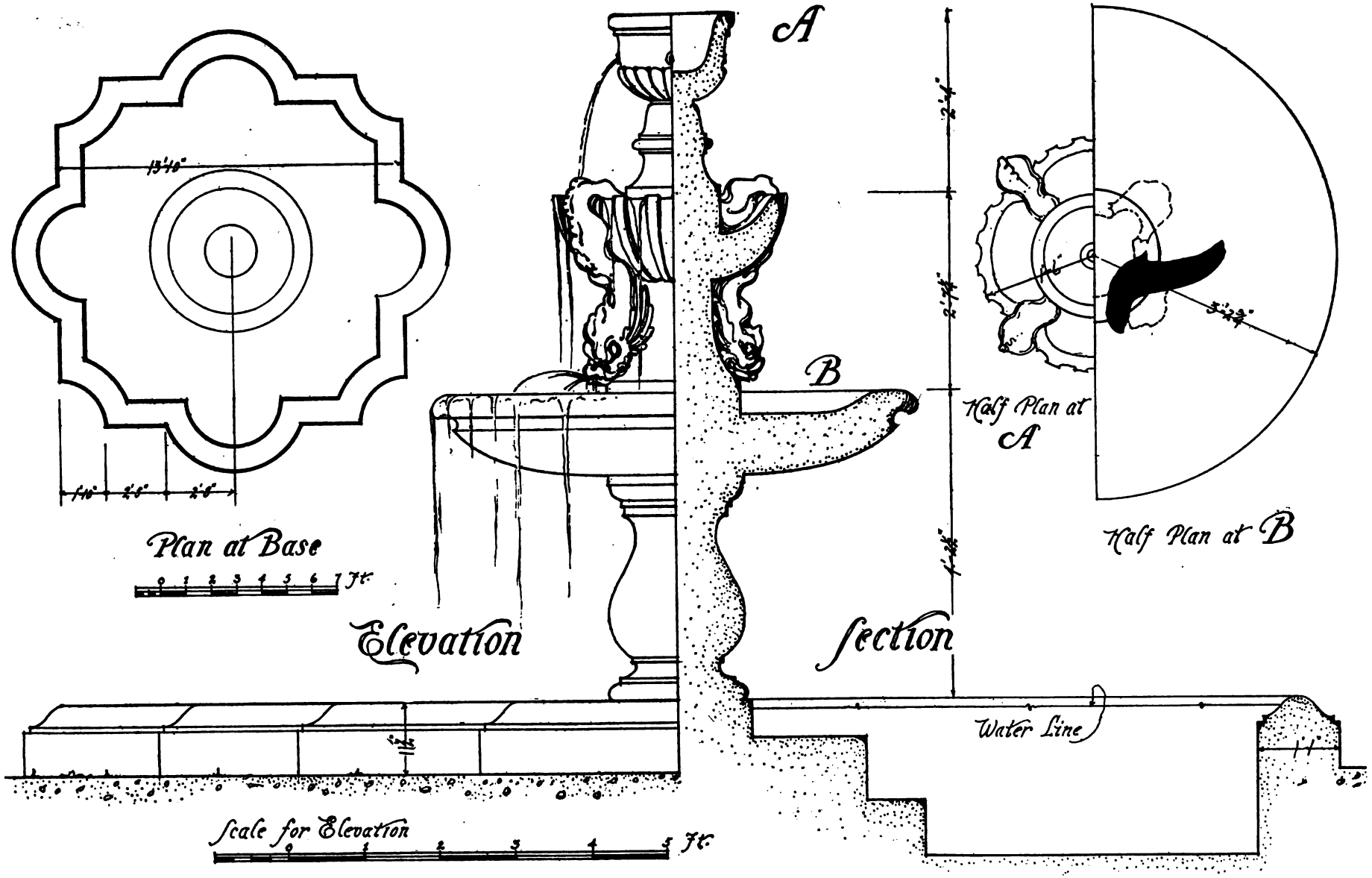

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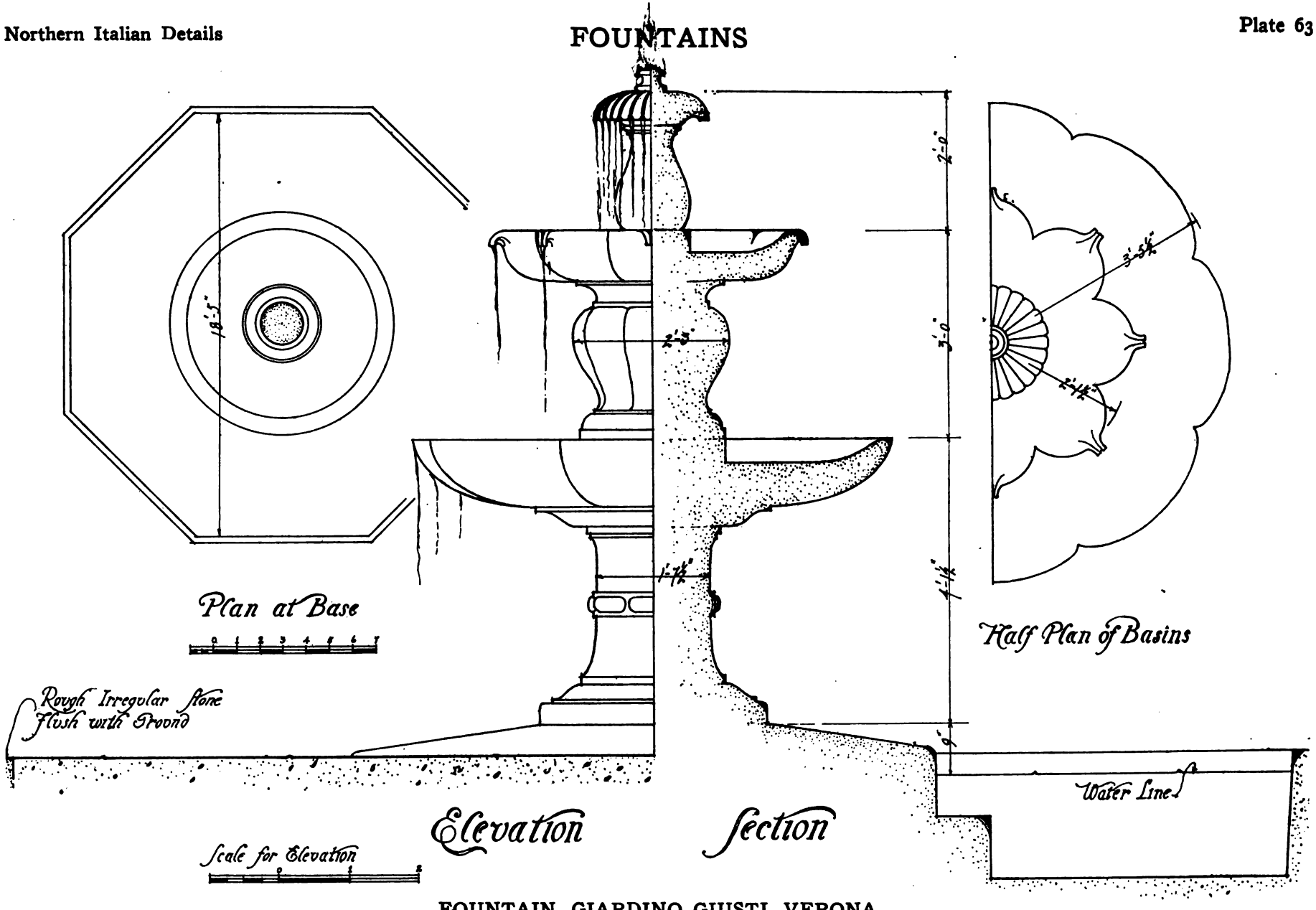

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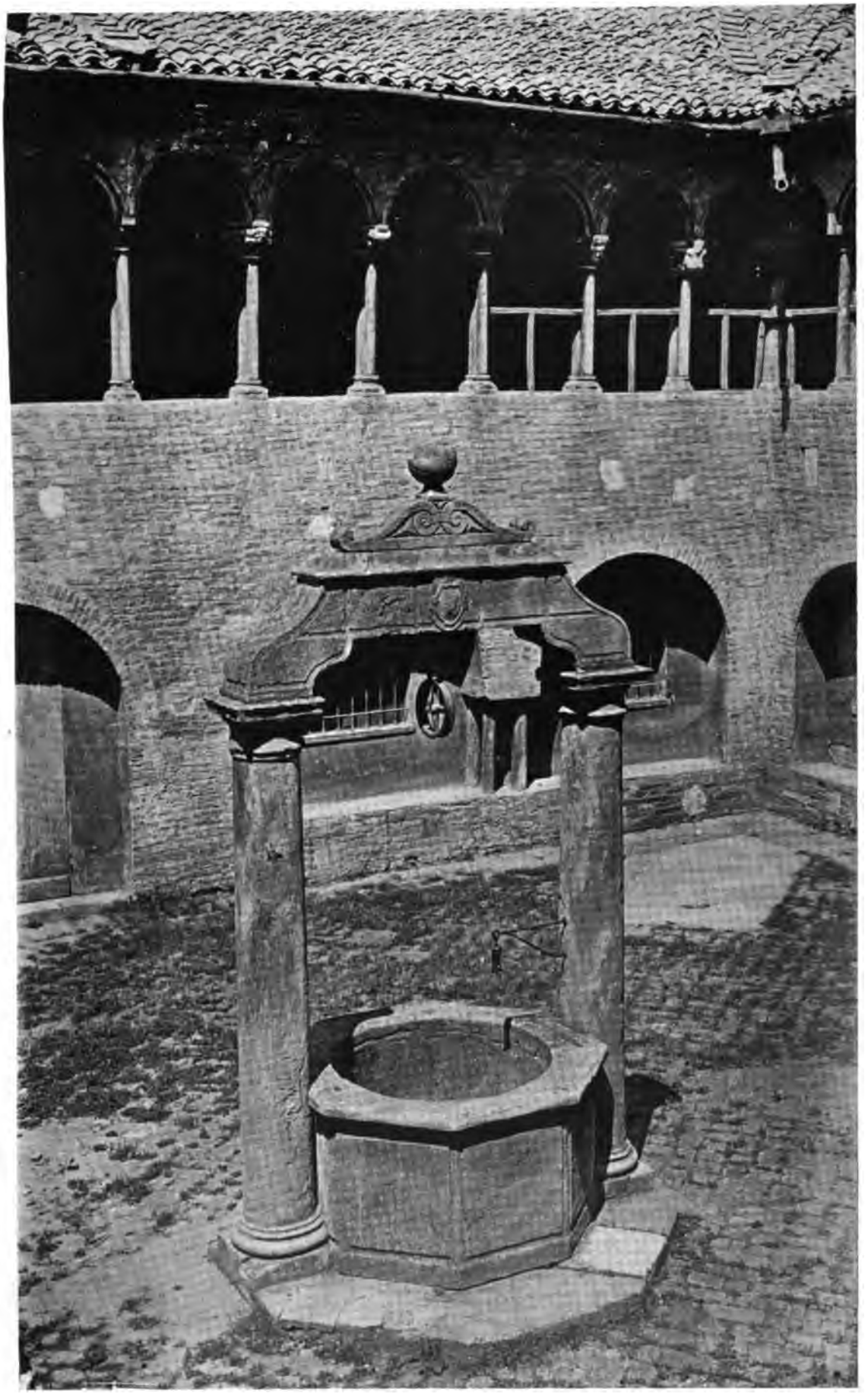

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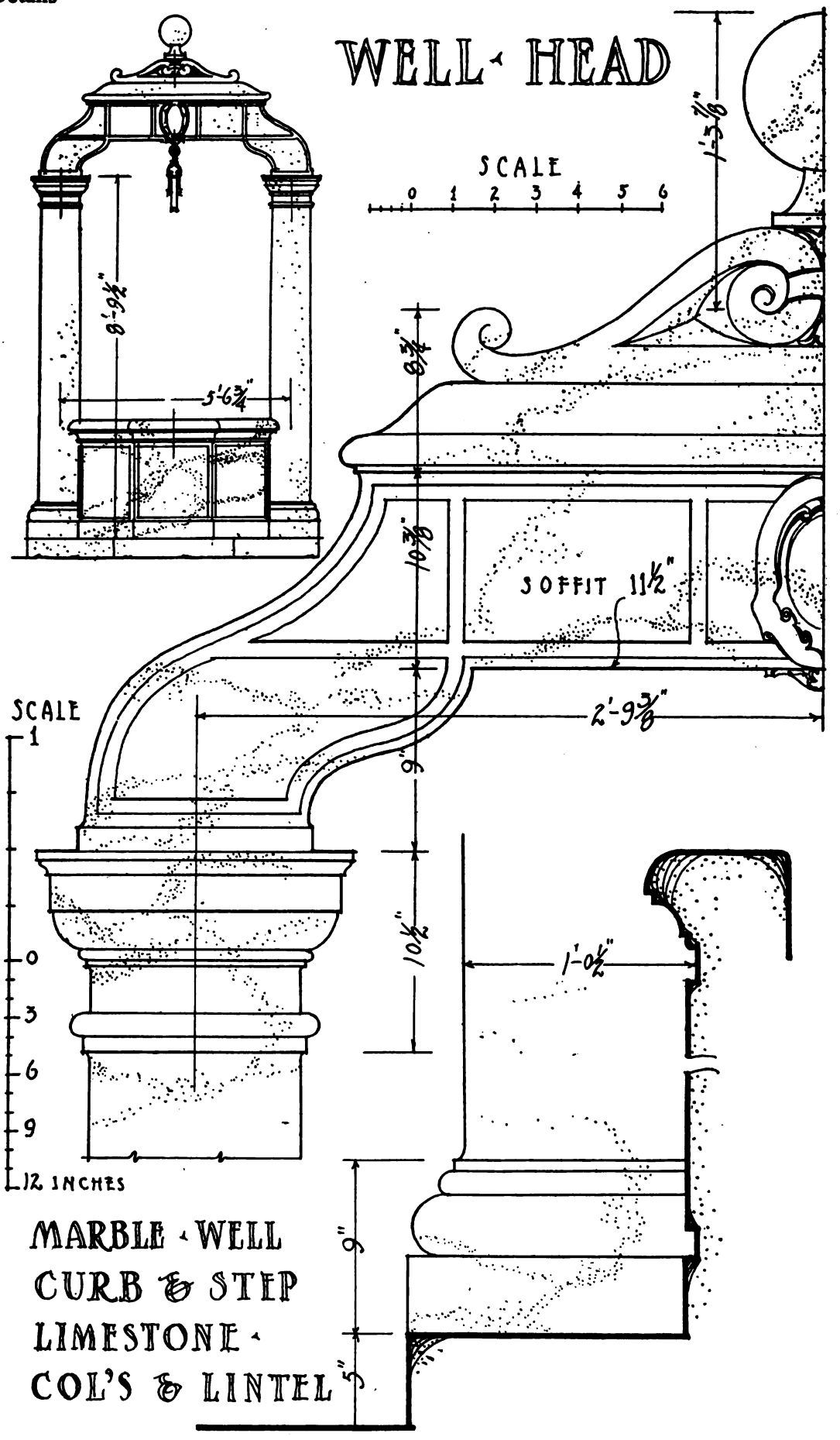

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FONTS, S. PIETRO, MODENA, AND CATHEDRAL, PARMA

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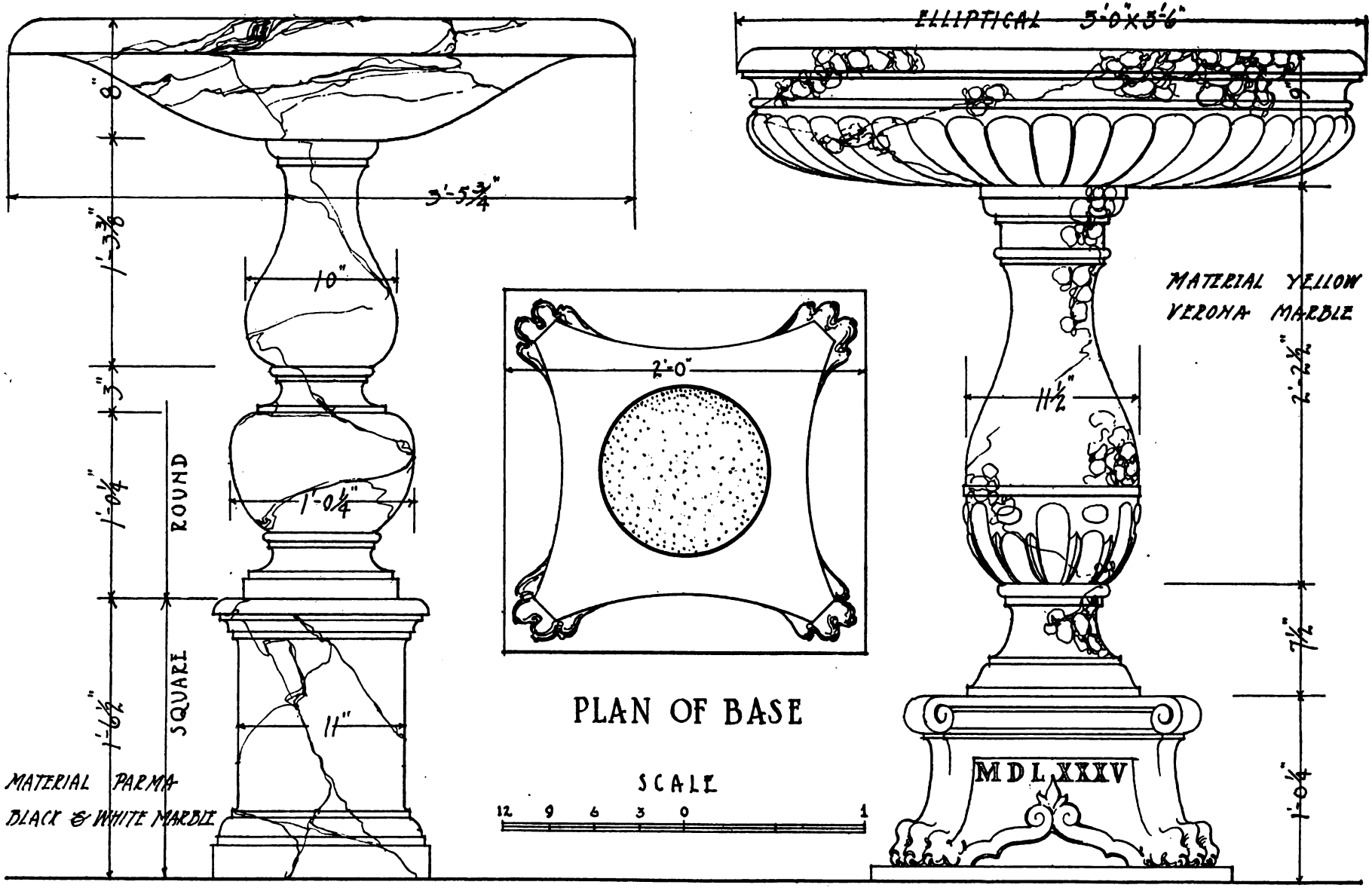

DUOMO PARMA S·PIETRO MODENA

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FOUNTAIN, ARCHBISHOP'S PALACE, MILAN

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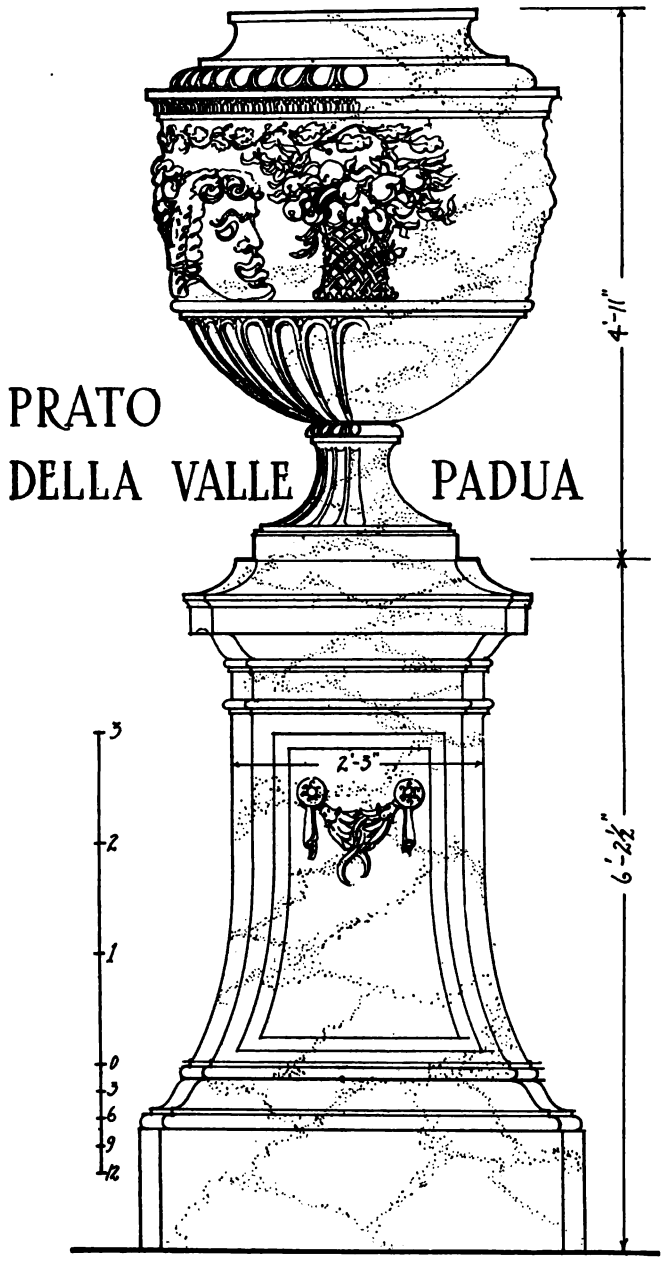

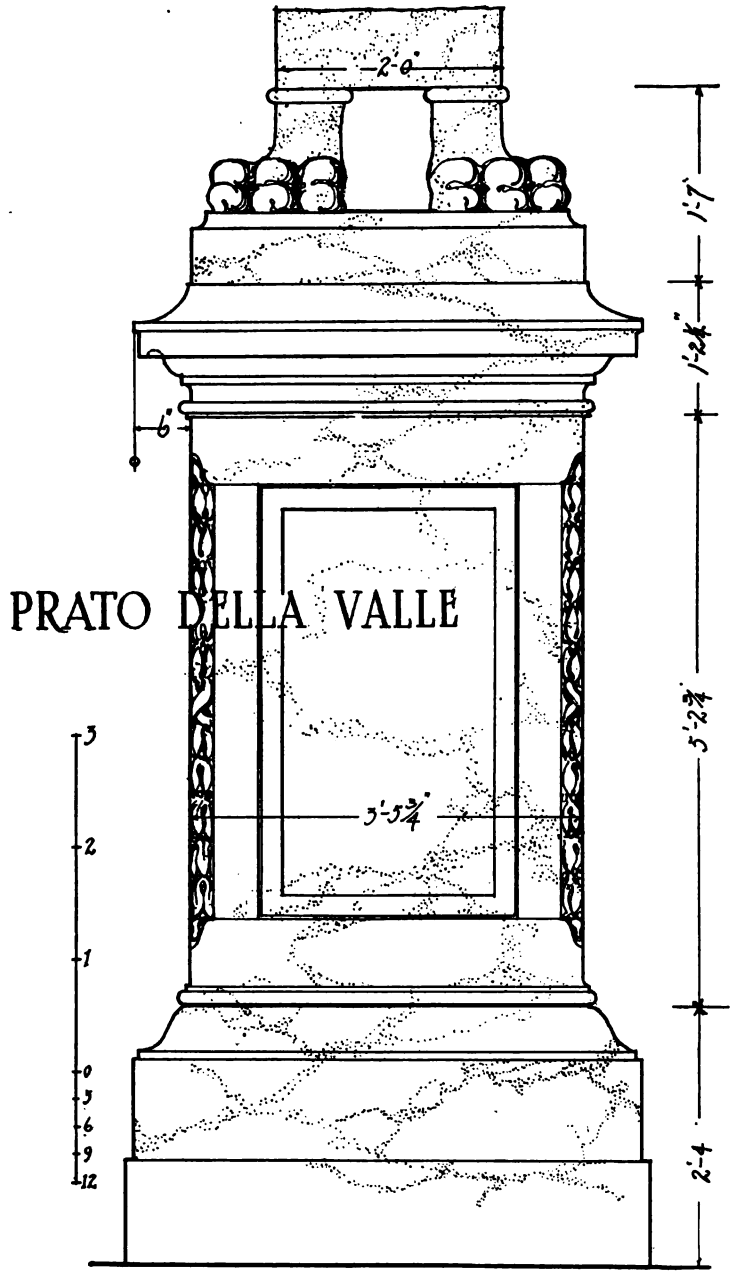

PEDESTALS, PRATO DELLA VALLE, PADUA

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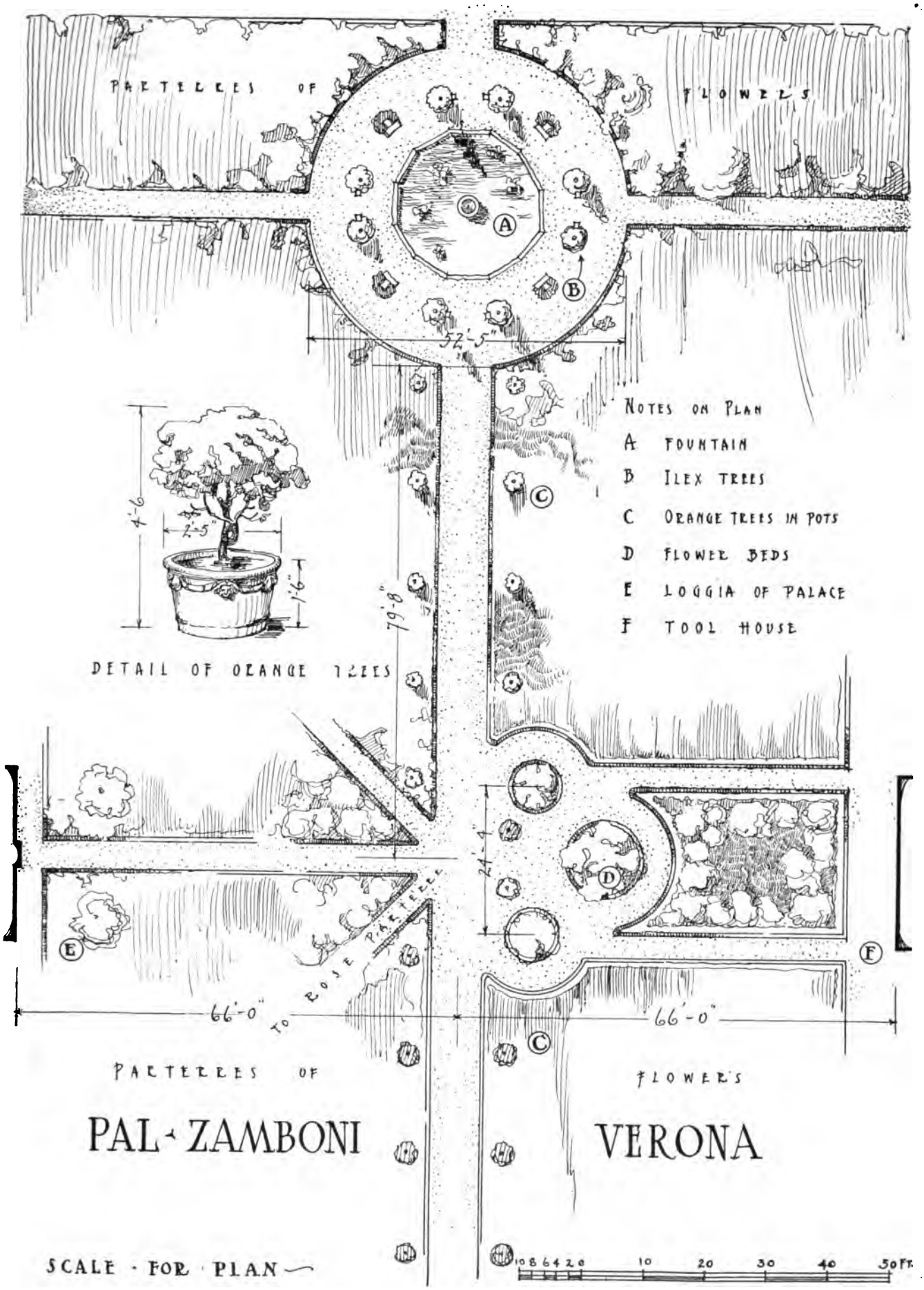

GARDEN, PALAZZO ZAMBONI, VERONA

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GARDEN, PALAZZO DELLA ORE QUIRICO, VINCENZA

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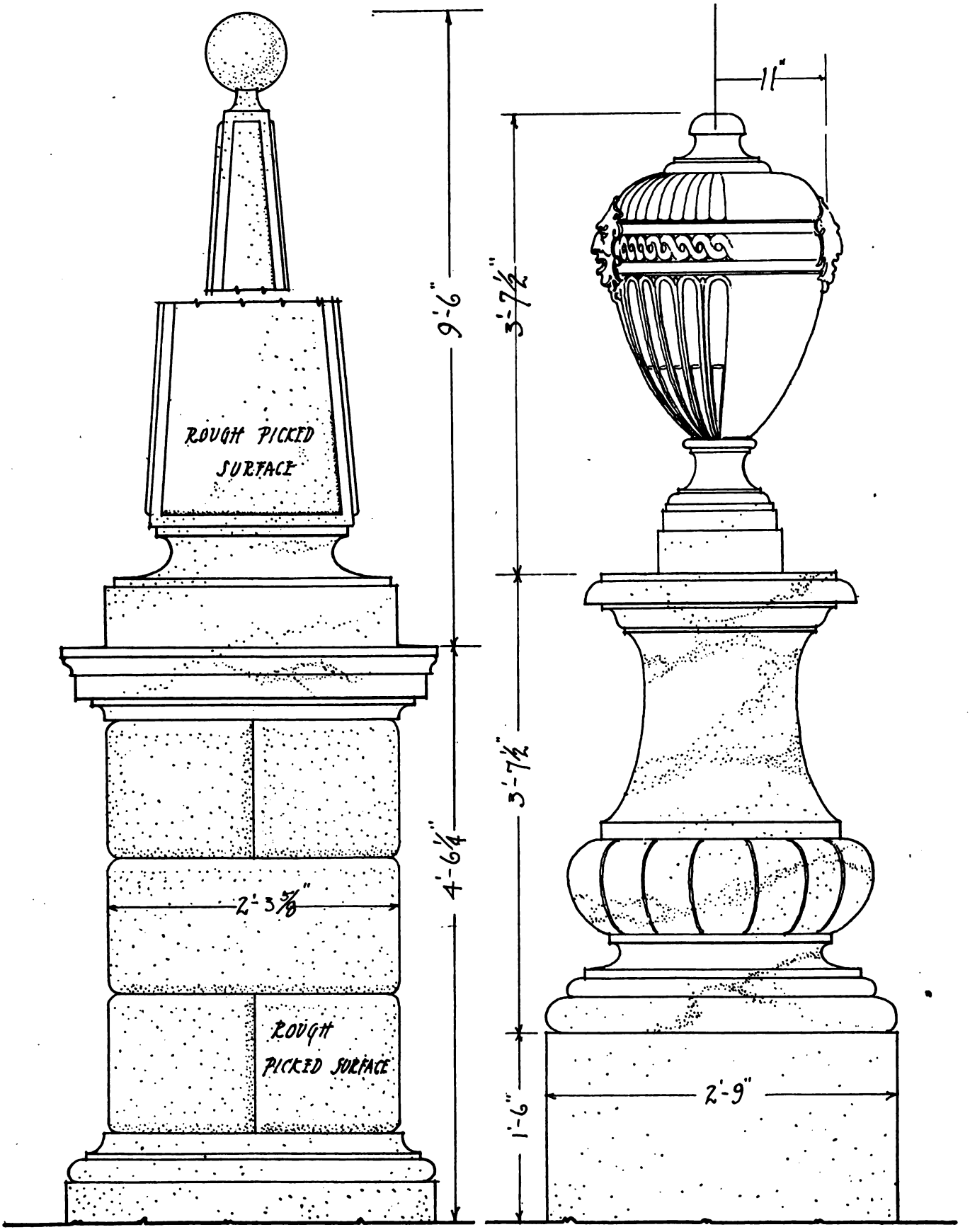

MATERIAL - LIMESTONE

SCALE 12 9 6 3 0 1 FT.

GARDEN DETAILS, PALAZZO DELLA ORE QUIRICO, VINCENZA

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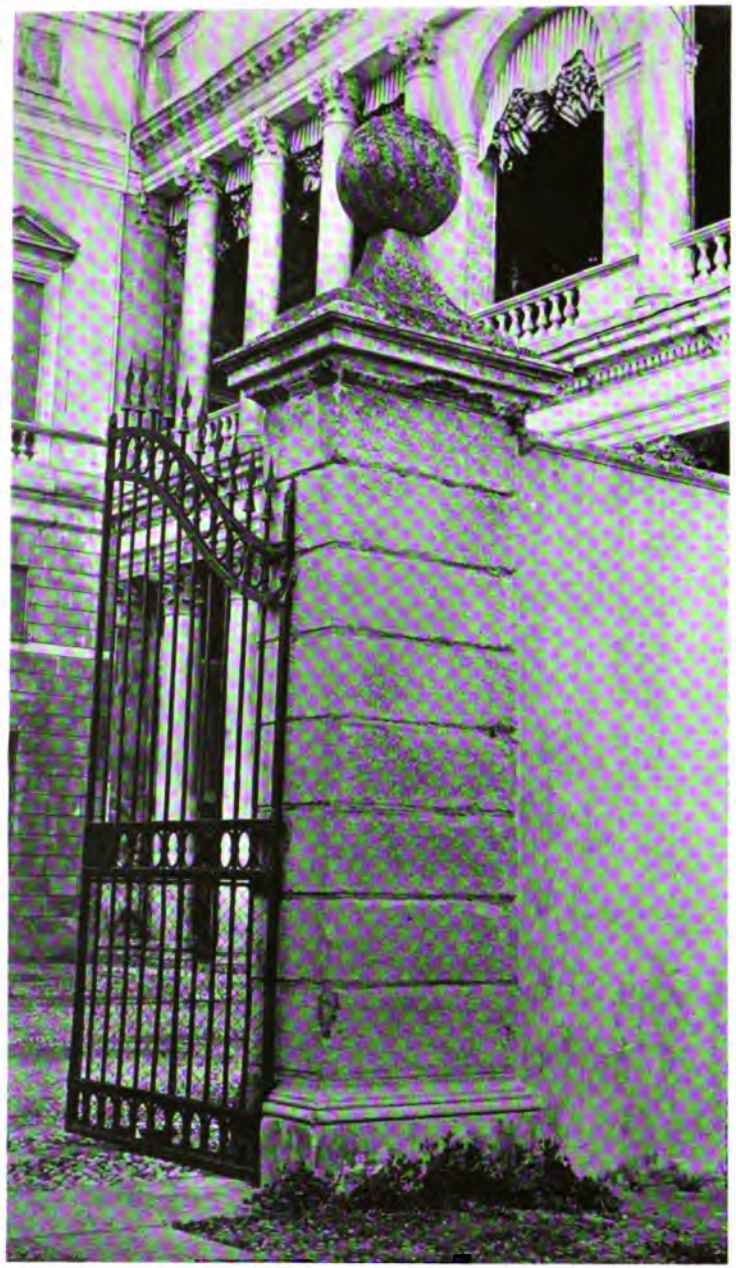

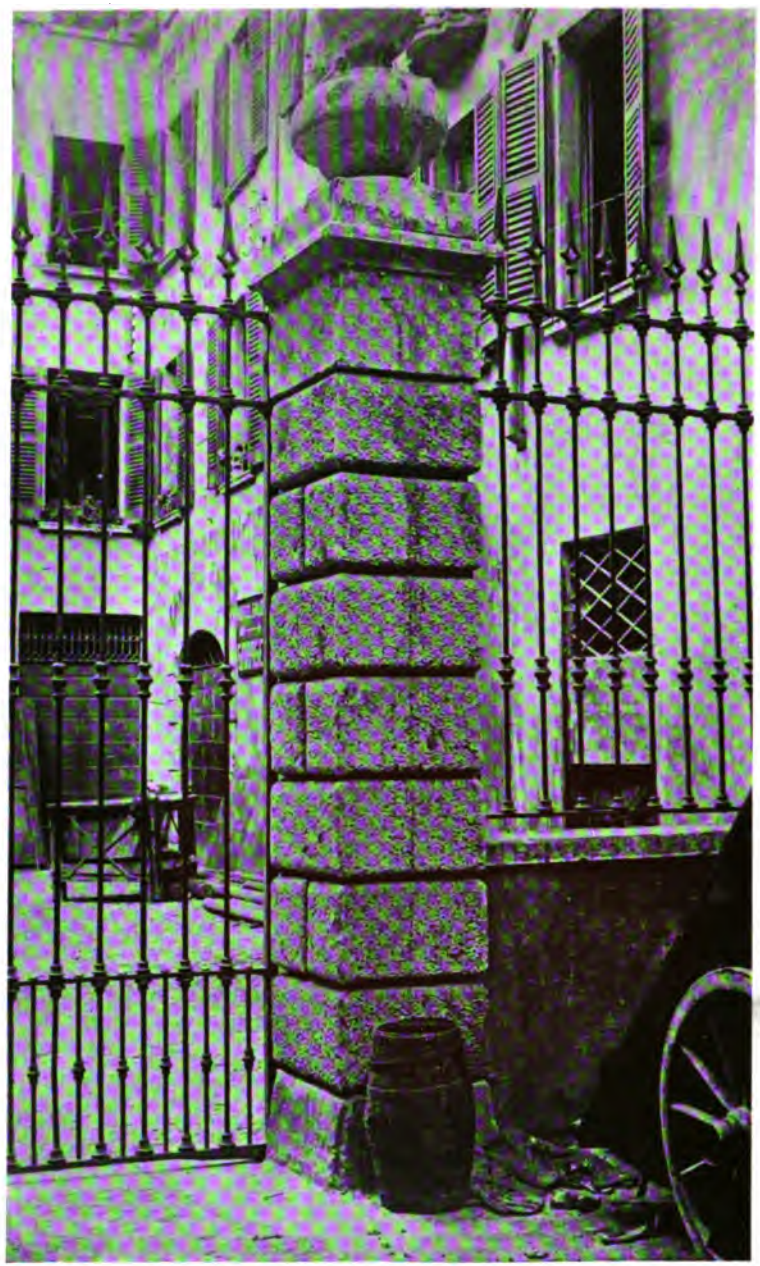

GATE POSTS, PALAZZO BONIN, VICENZA, AND PALAZZO GALLO, BRESCIA

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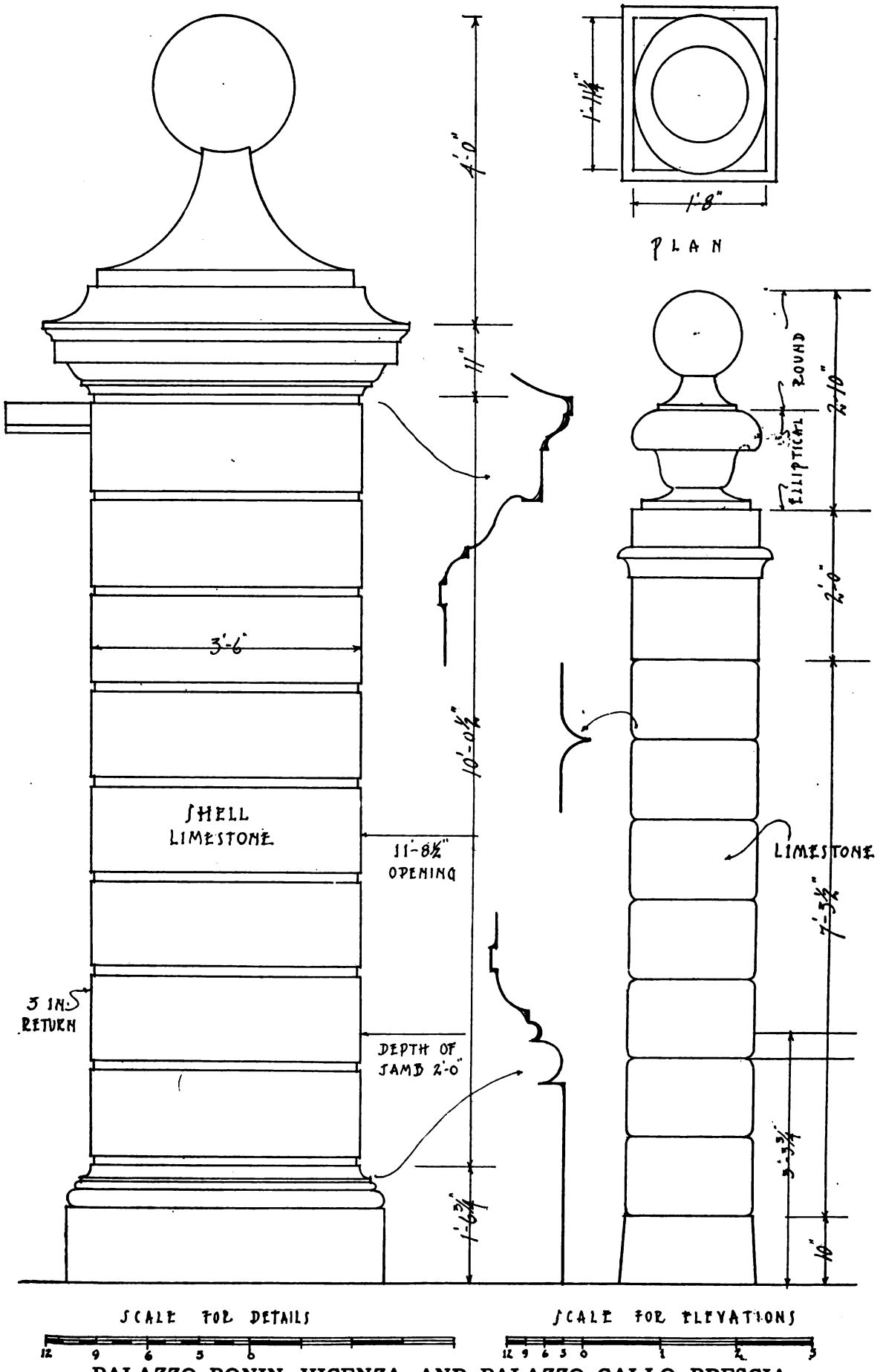

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CAMPIELLO CENTANNI, VENICE

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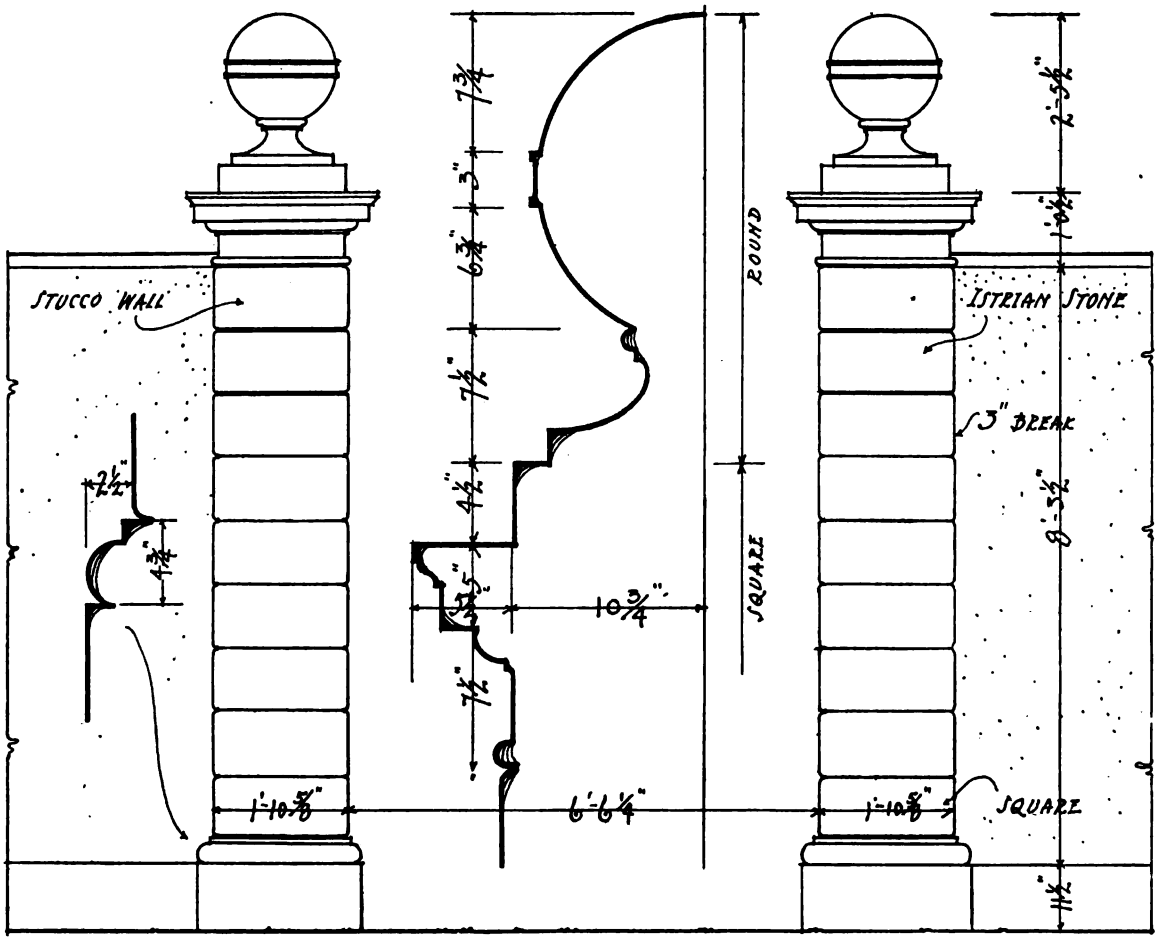

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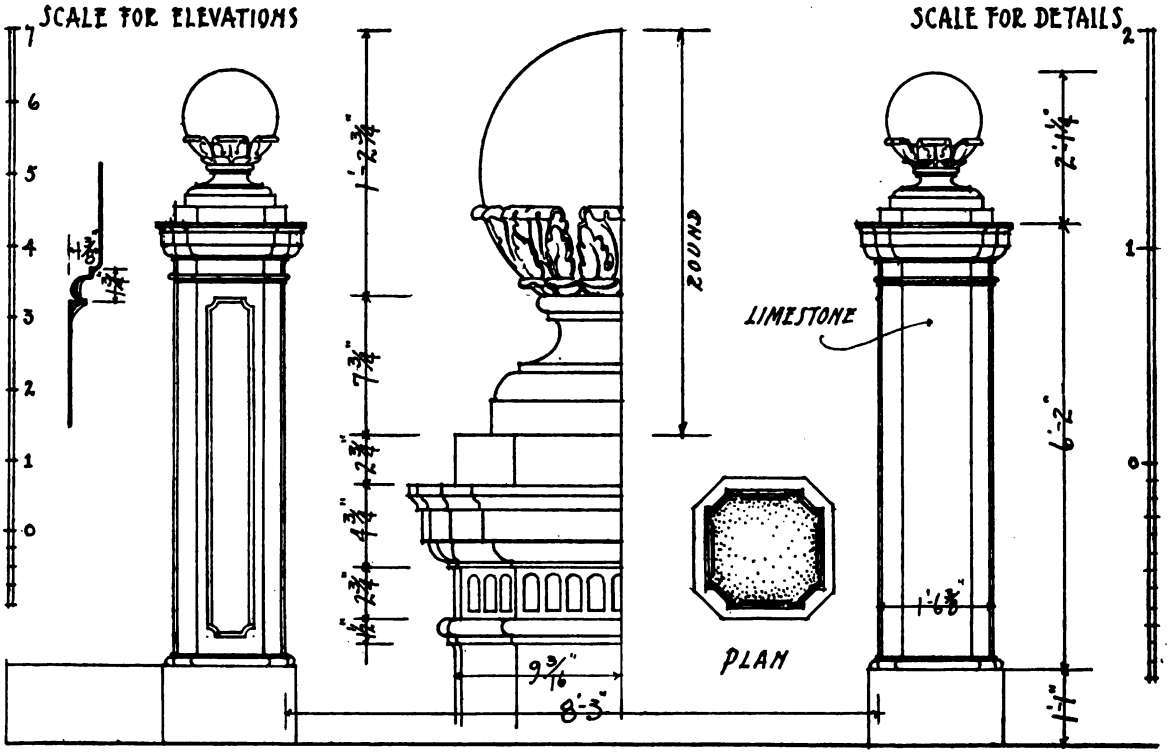

PALAZZO ZAMBONI VERONA

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GATEWAYS

GATEWAY, PALAZZO DEL TE, MANTUA

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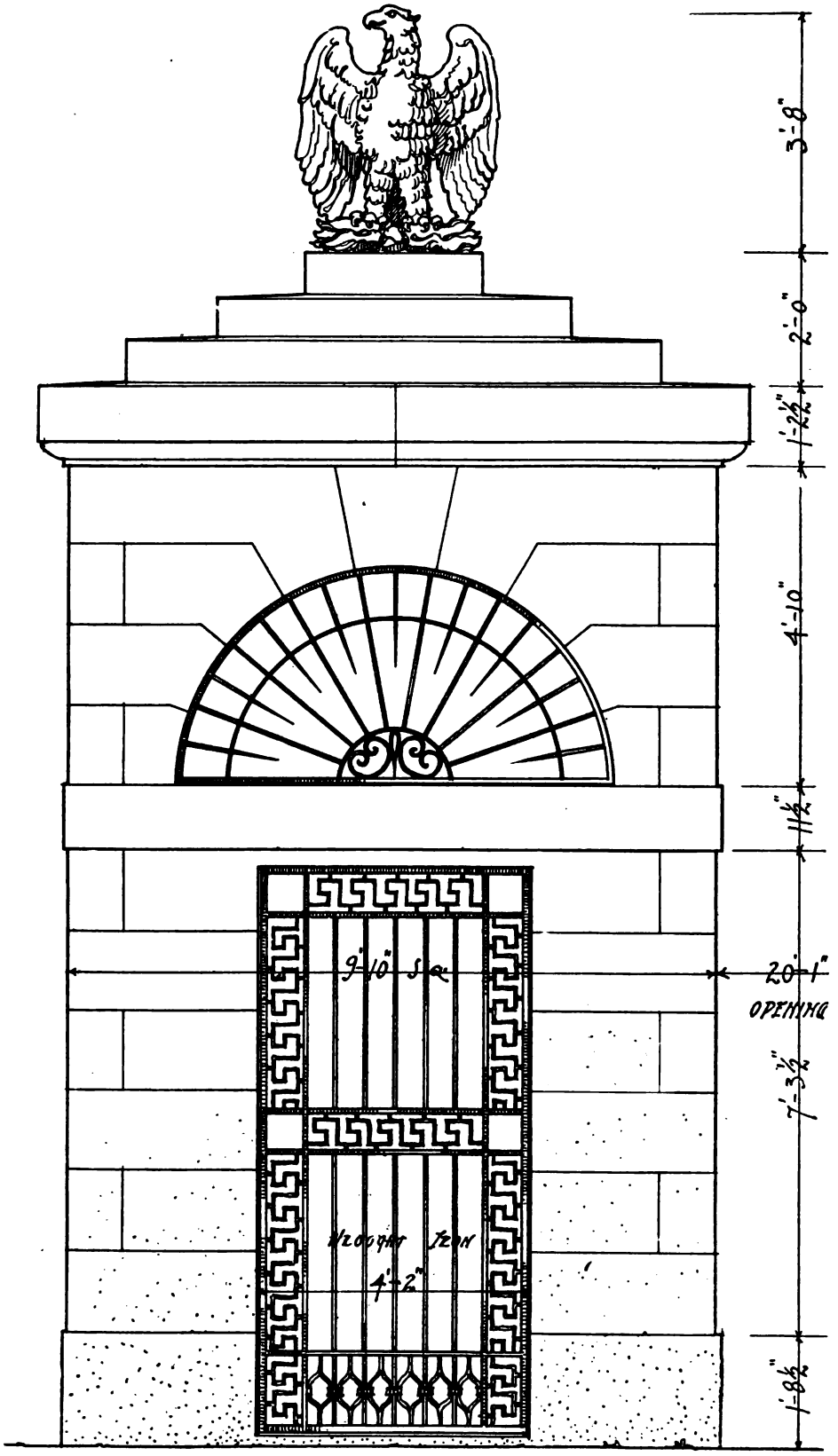

ELEVATION

SCALE 0 1 2 3 4 5

MATERIAL
CREAM LIMESTONE

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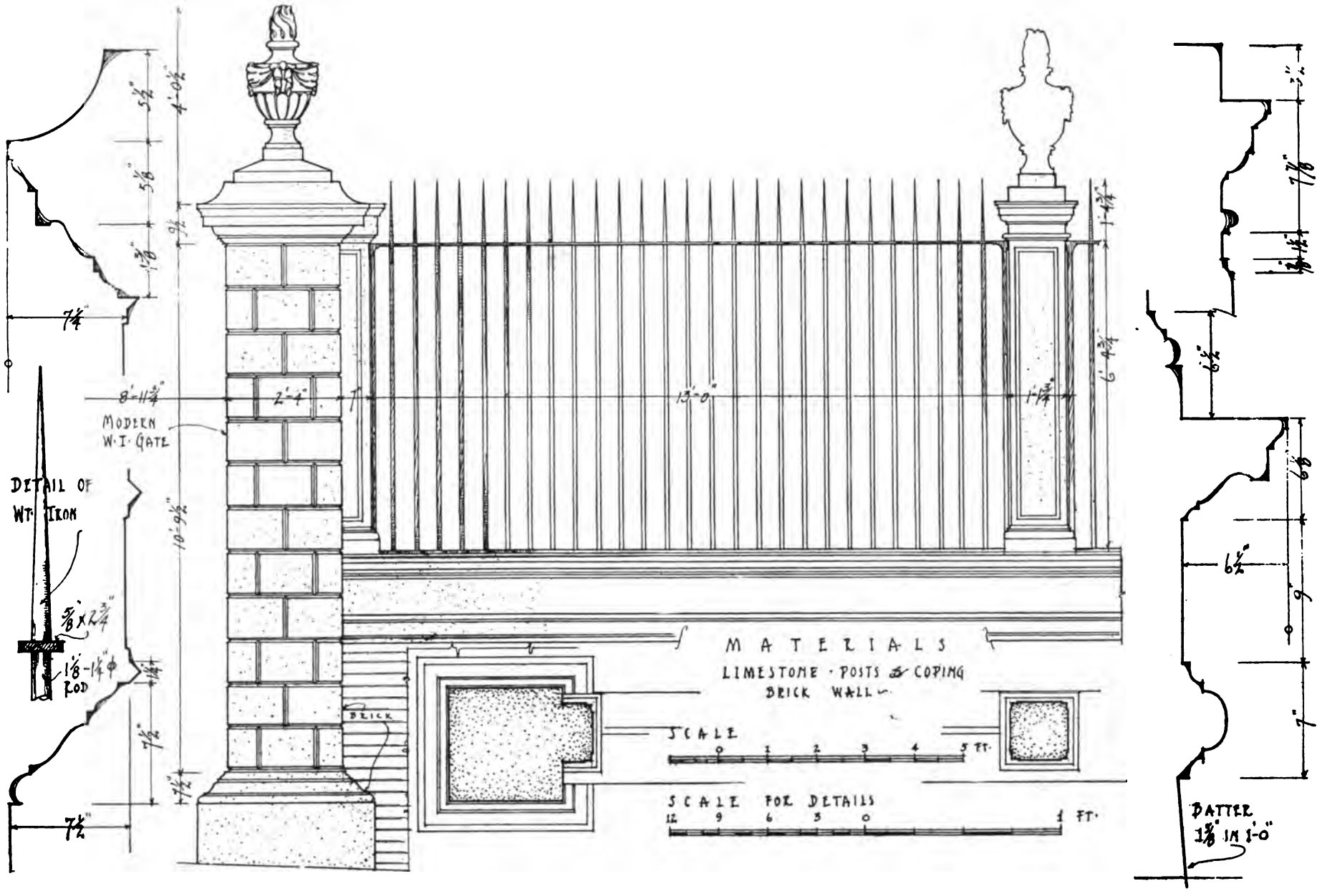
GATEWAYS



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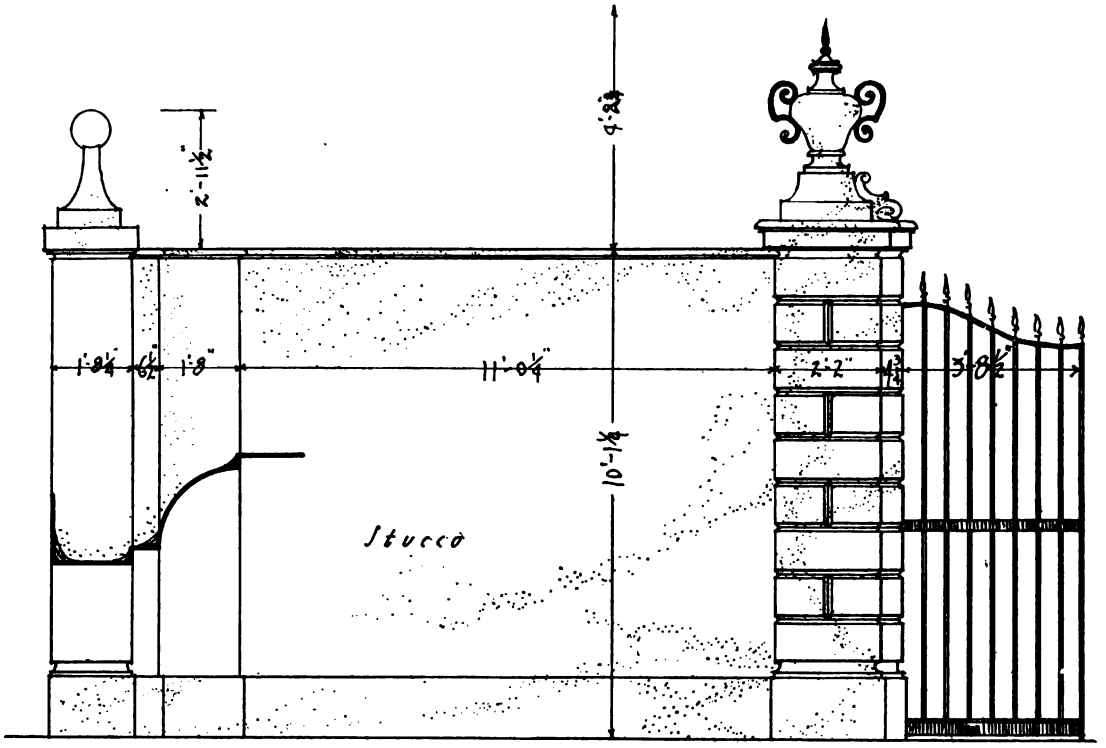

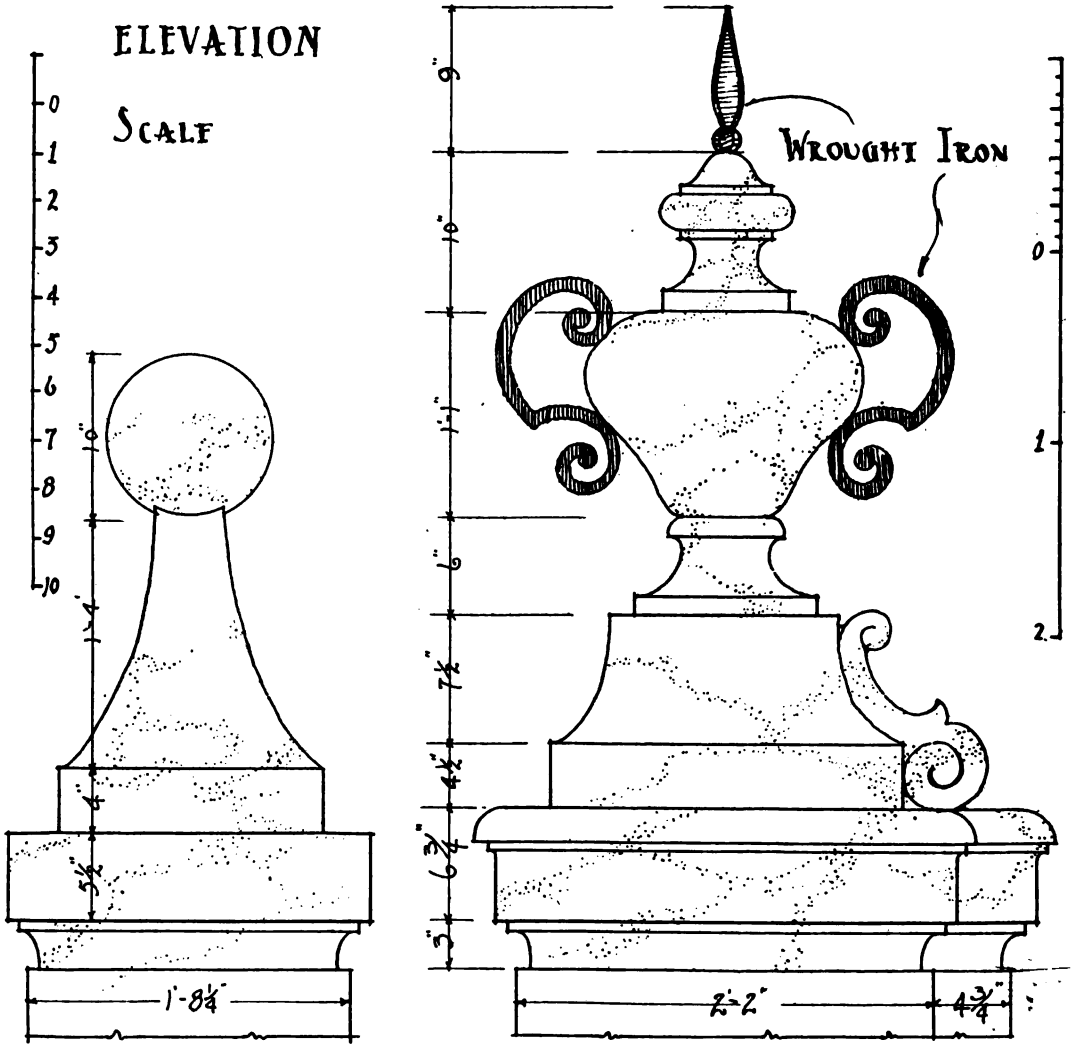

GATEWAY TO GARDEN, BESCIA

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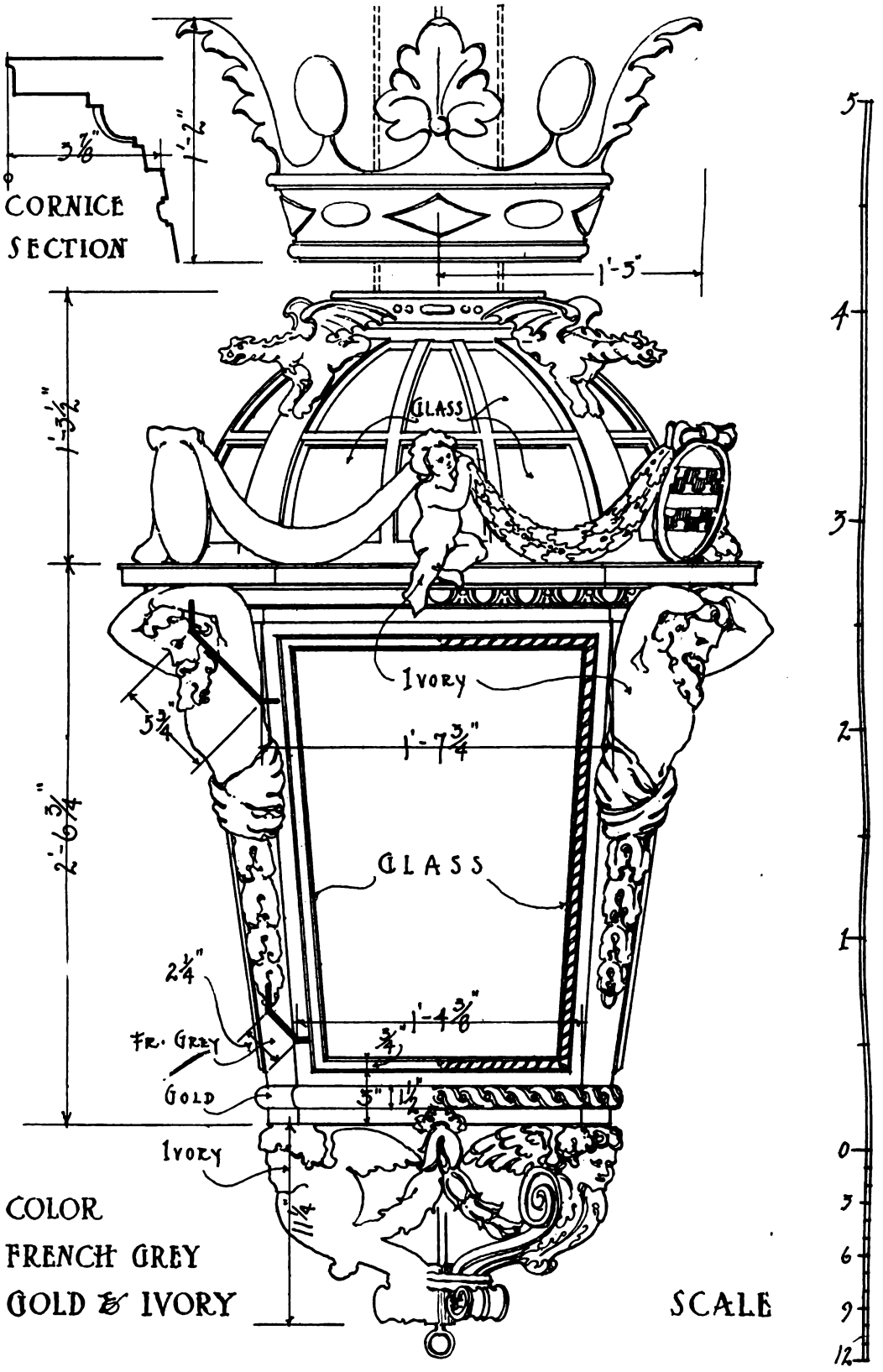

LANTERN PALAZZO SERRA GENOVA

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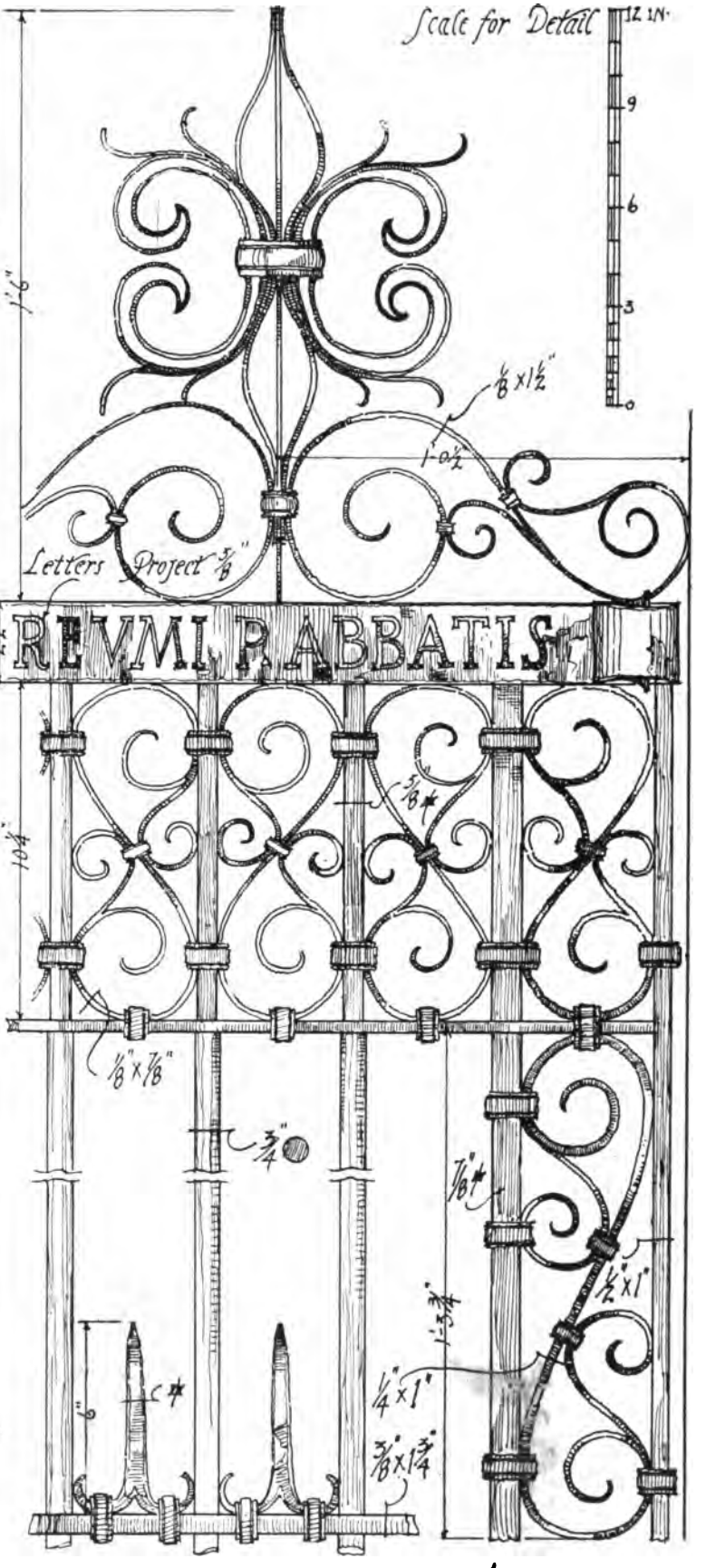
Elevation



Detail of Top

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METAL WORK

DOOR KNOCKERS, GENOA

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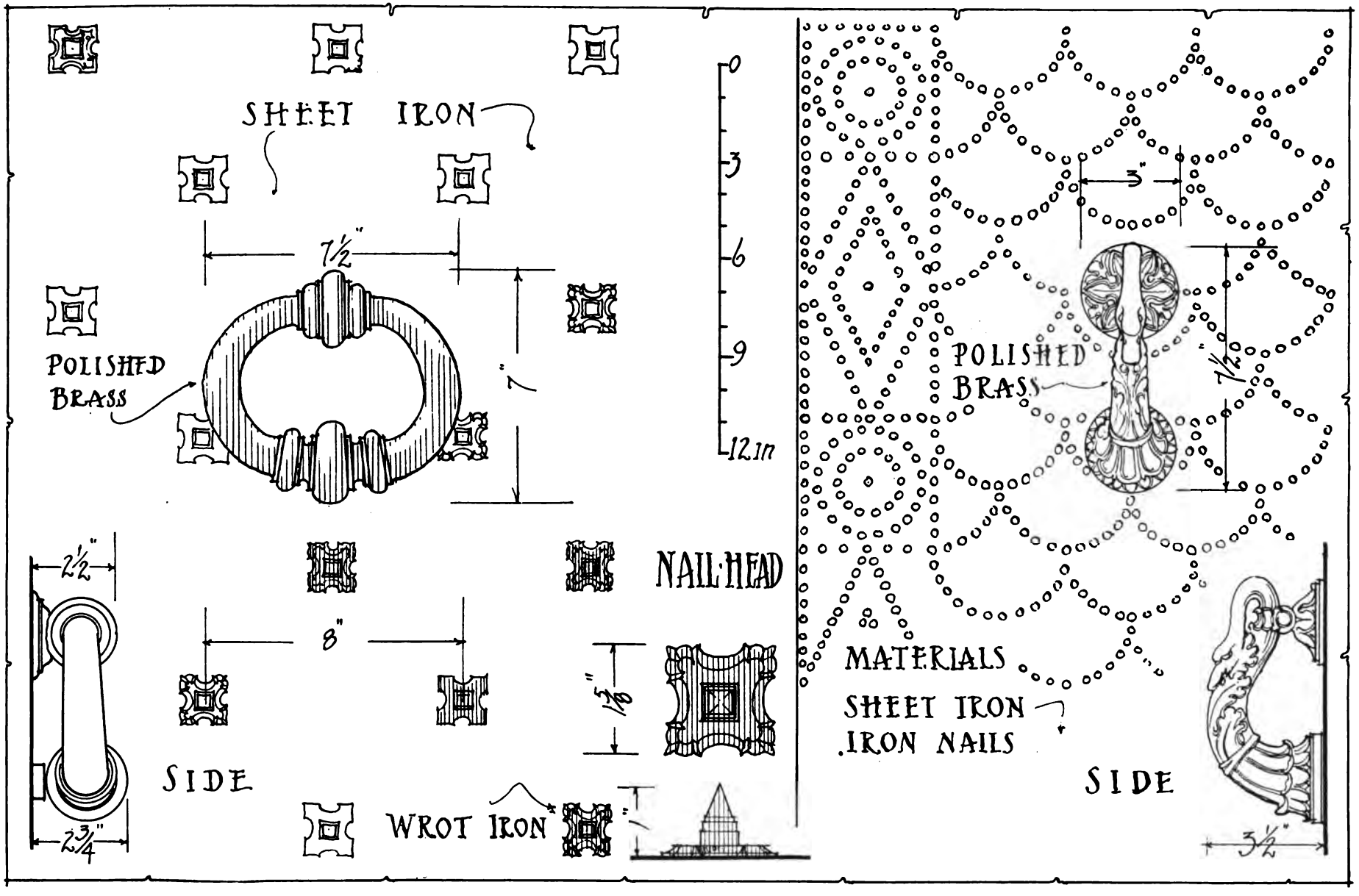

DOOR KNOCKERS, GENOA

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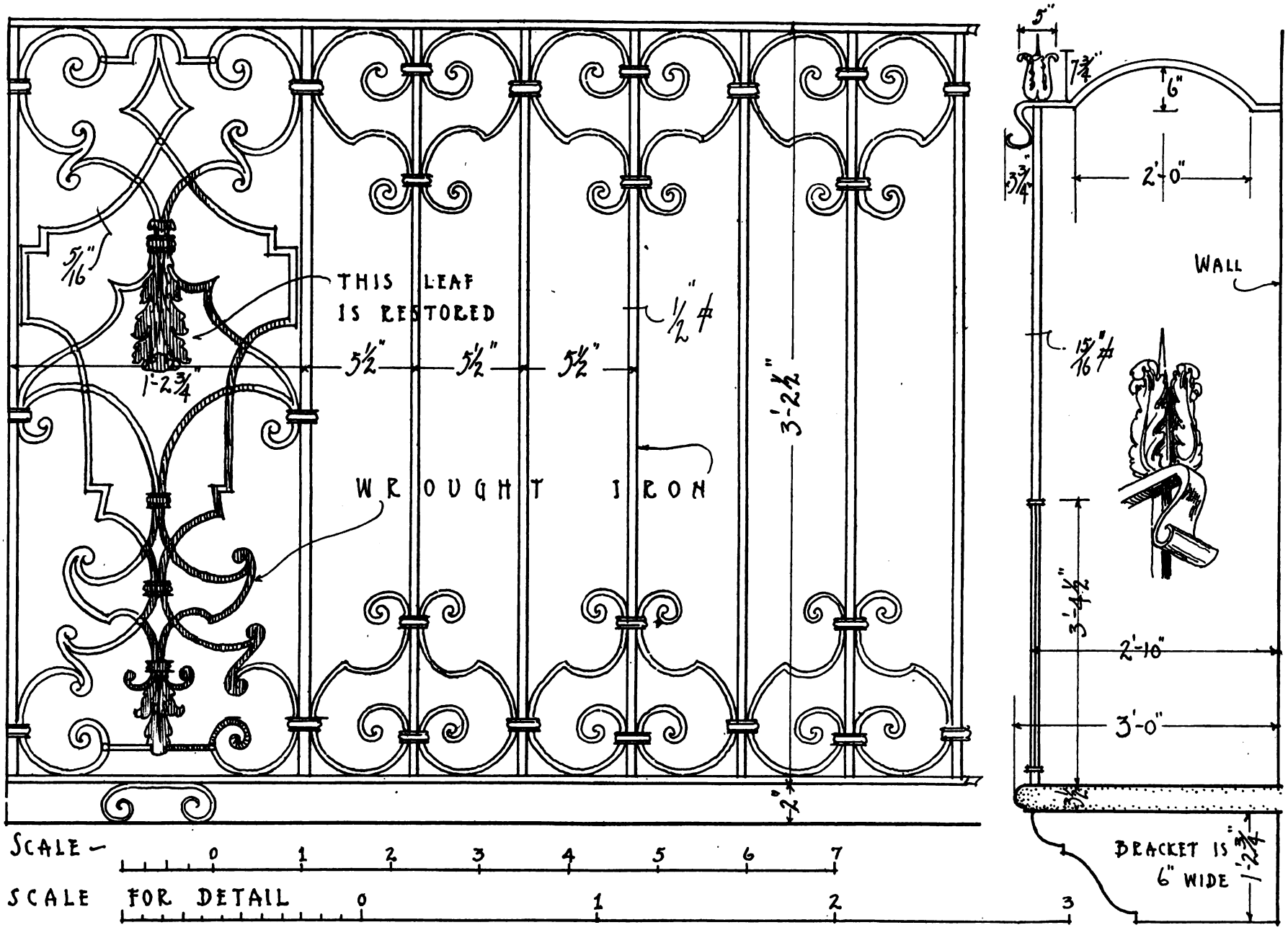

RAILING, PAVIA

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WROUGHT-IRON GRILLE, PAVIA

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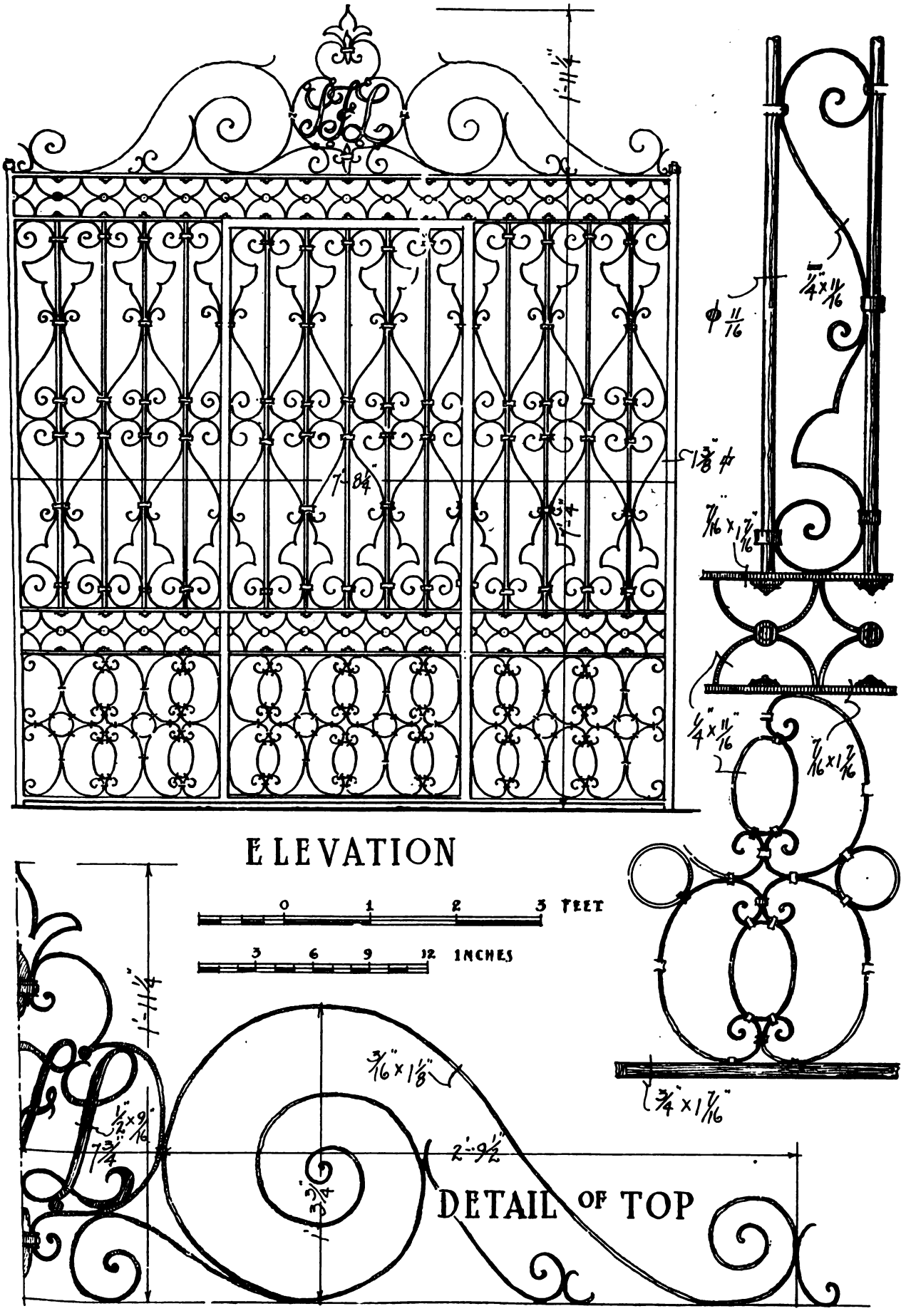

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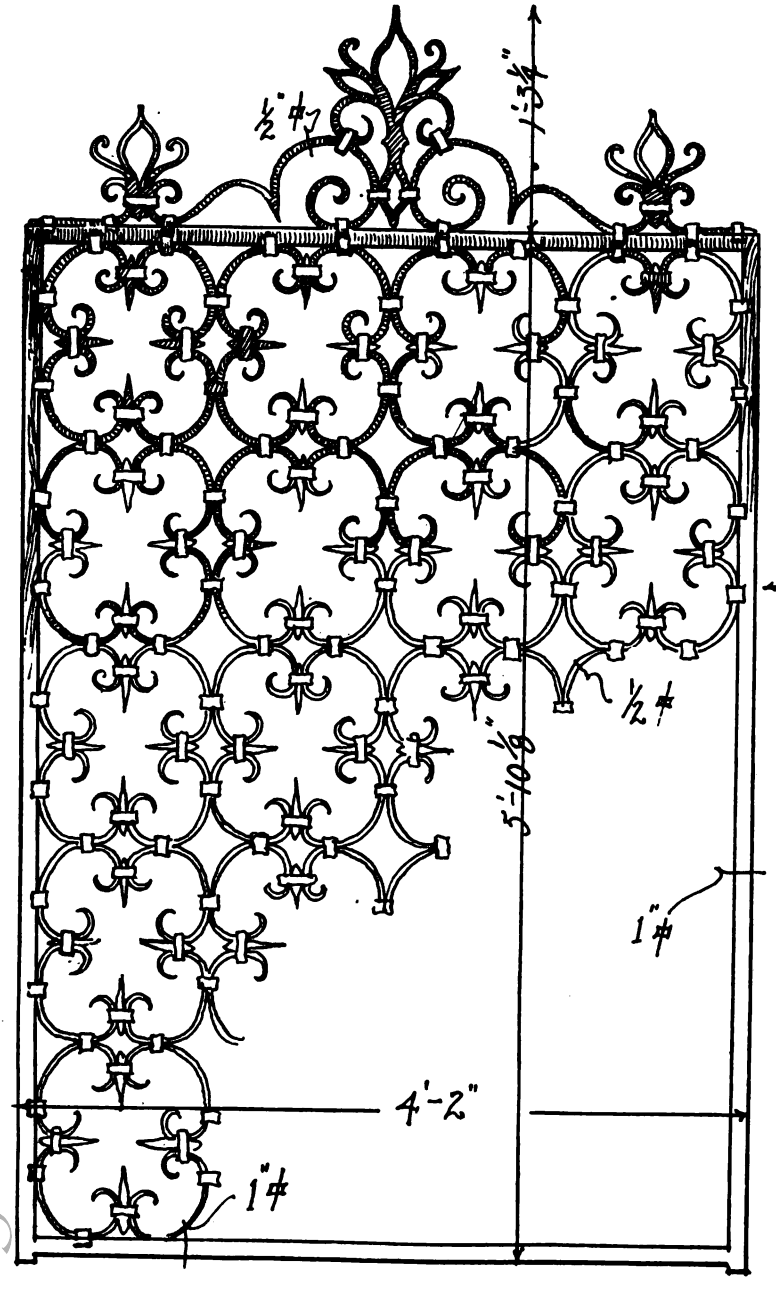

GRILLE
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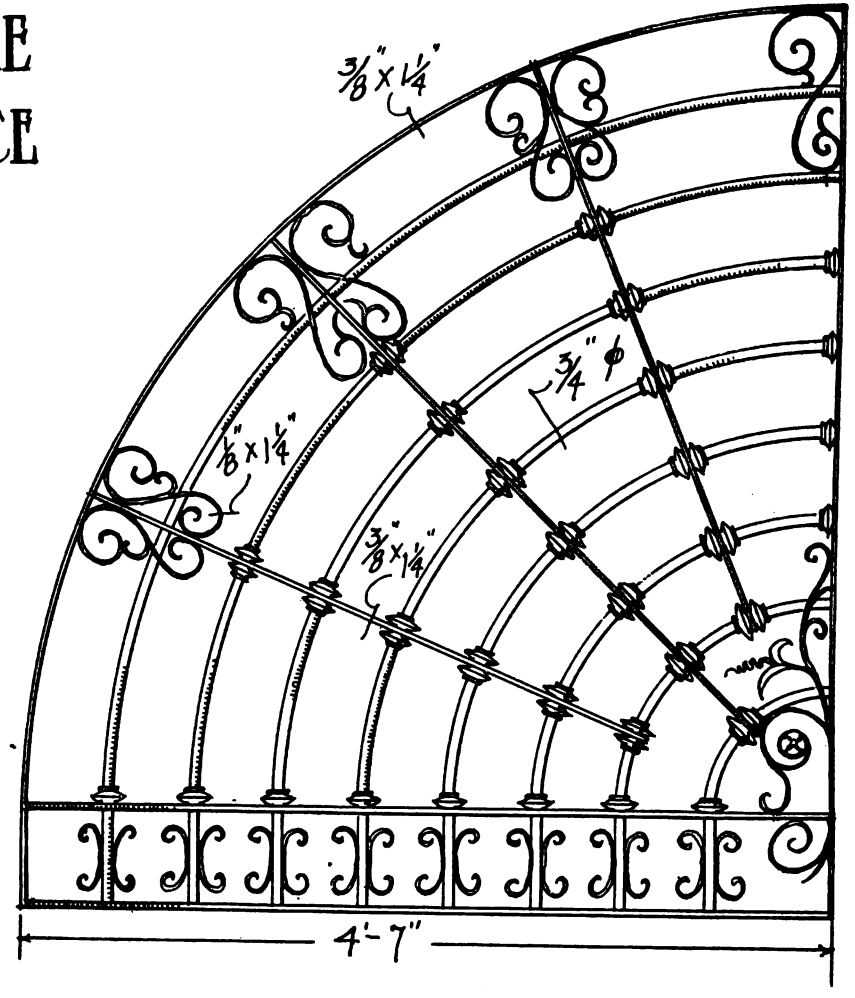

12'-5" TO DOOR SILL

GRILLE - PAVIA

SCALE 12 9 6 3 0 1 2

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METAL WORK

STAIRWAY, VIA TRE ALBERGHI, MILAN

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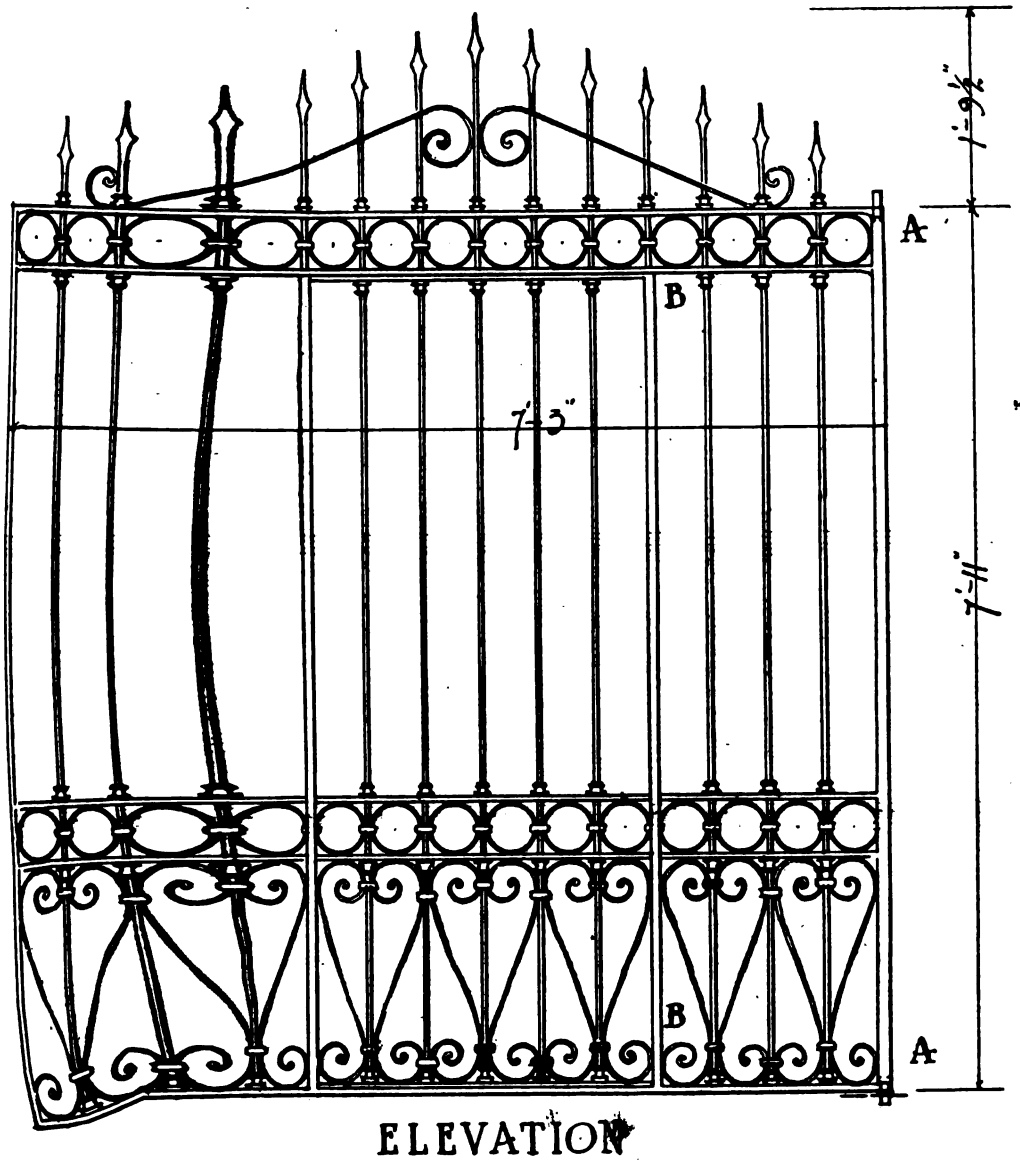
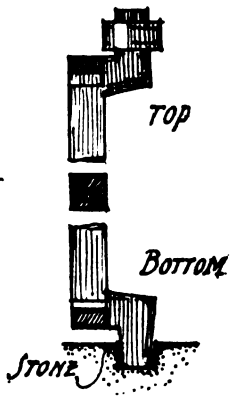
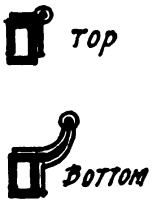


ELEVATION



HINGE AT "A"



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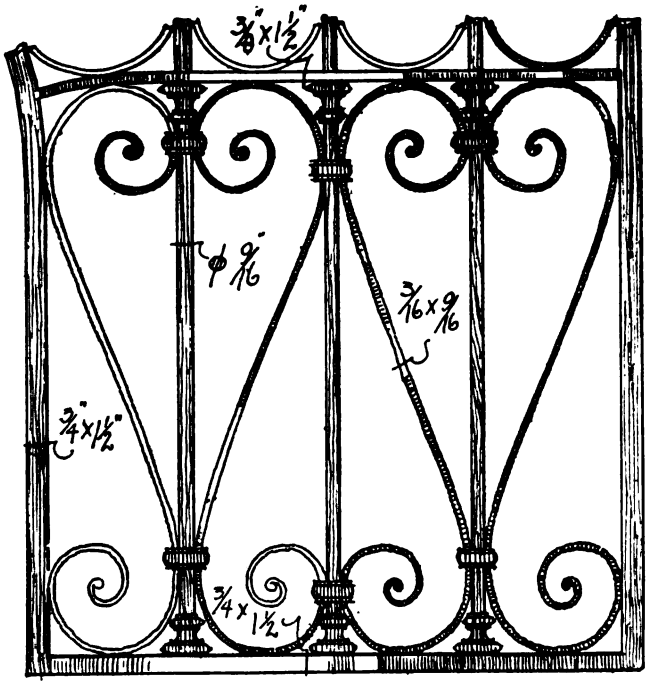

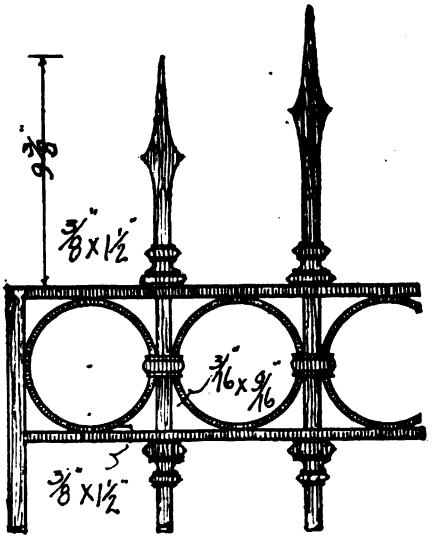

SCALE FOR ELEVATION

SCALE FOR DETAILS

GATE, PIAZZA DEL DUOMO, PAVIA

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S. PIETRO IN BANCHI, GENOA

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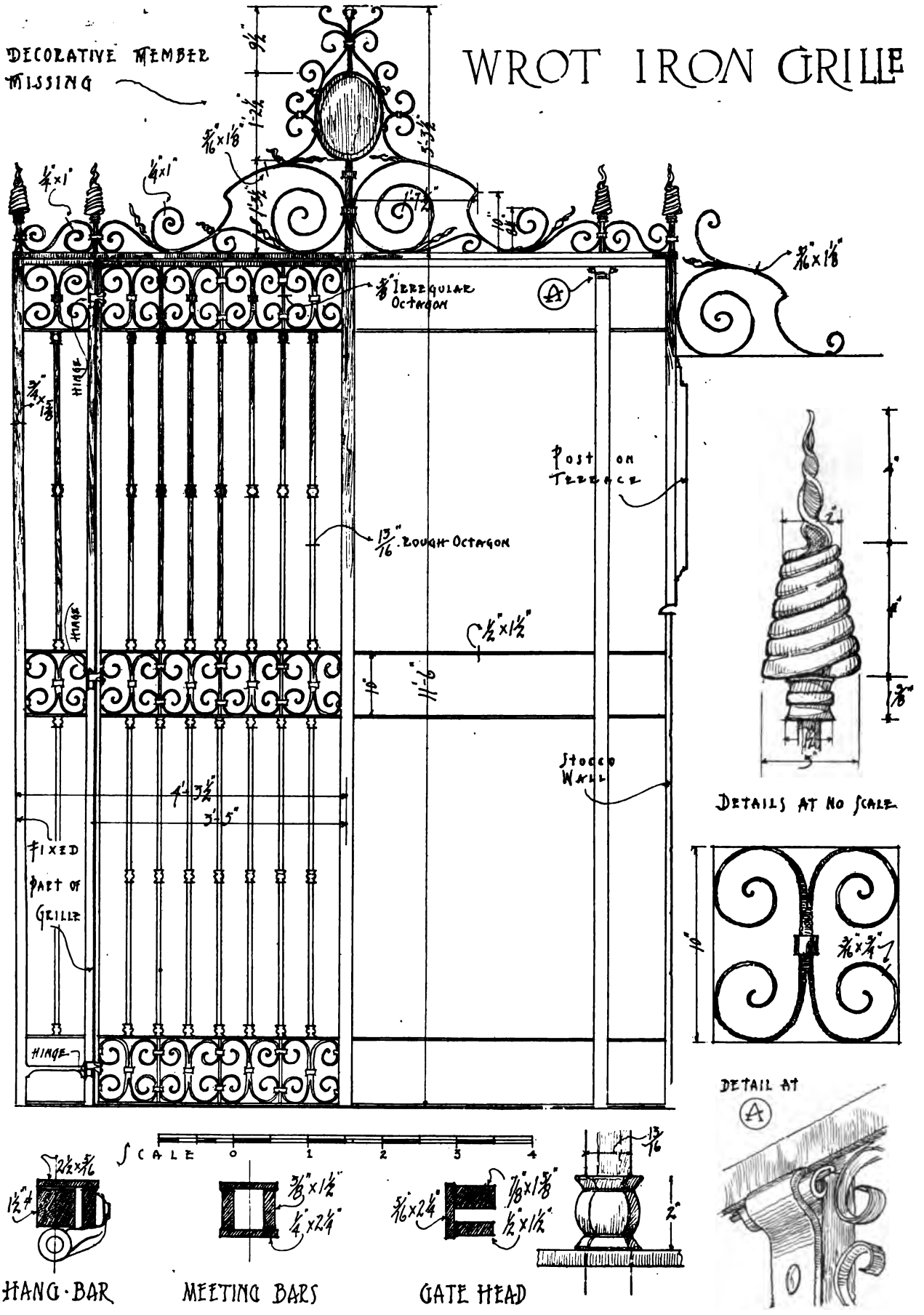

S. PIETRO IN BANCHI, GENOA

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GRILLE, VIA DELL' UNIONE, MILAN

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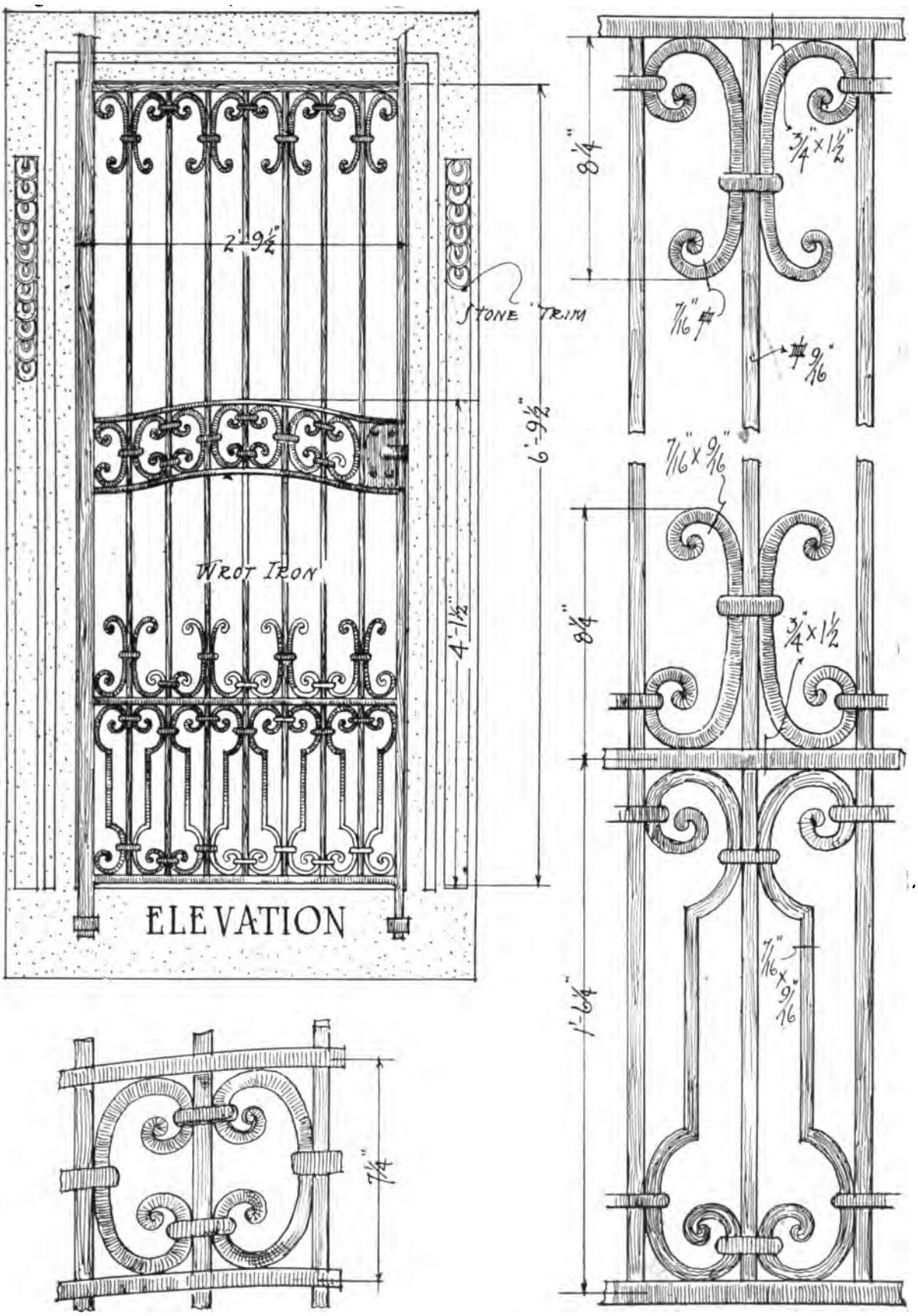

SCALE FOR ELEVATION

0 1 2 3 FT.

SCALE FOR DETAIL

0 3 6 9 12

GRILLE, VIA DELL' UNIONE, MILAN

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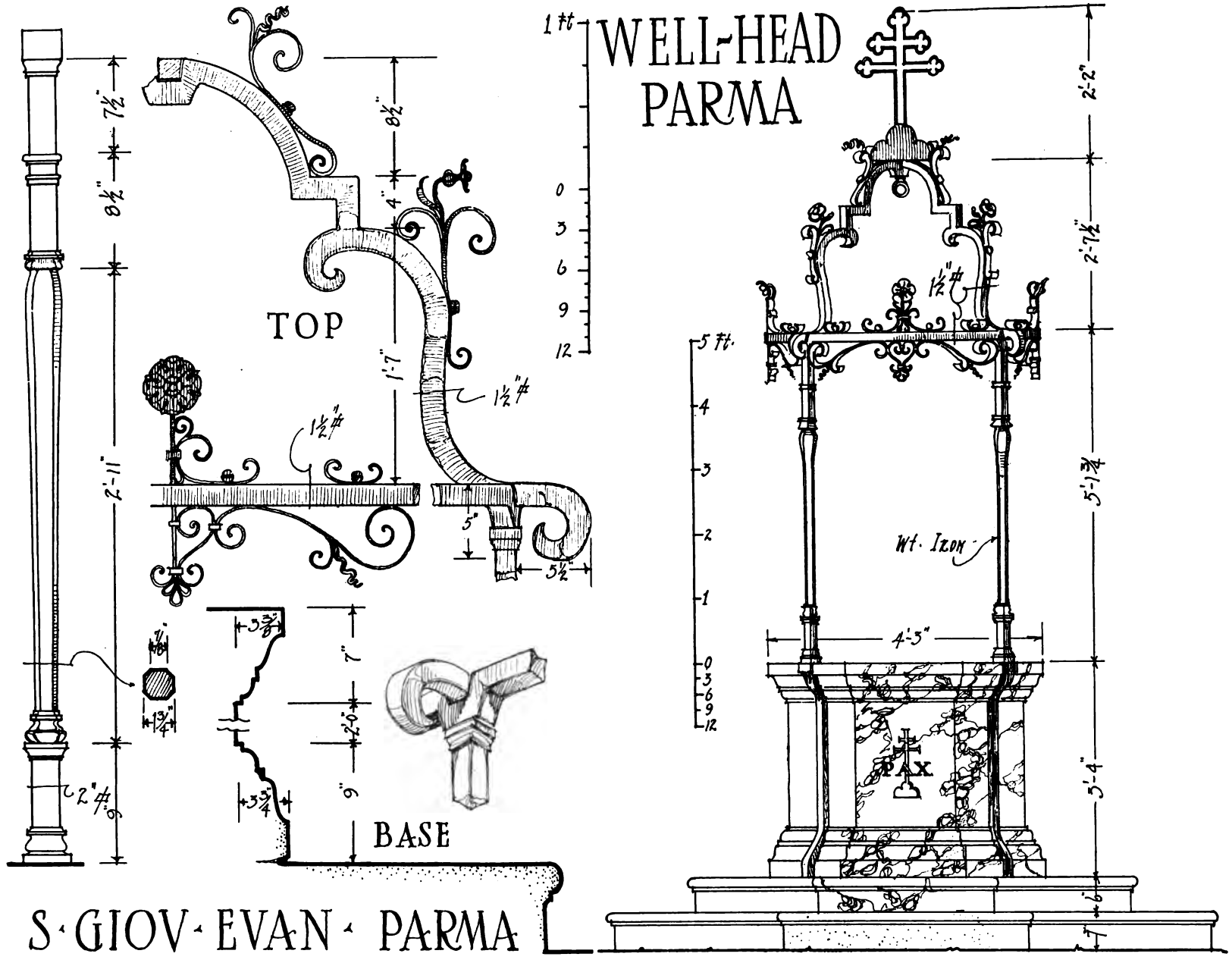

WELL CURB, S. GIOVANNI EVANGELISTA, PARMA

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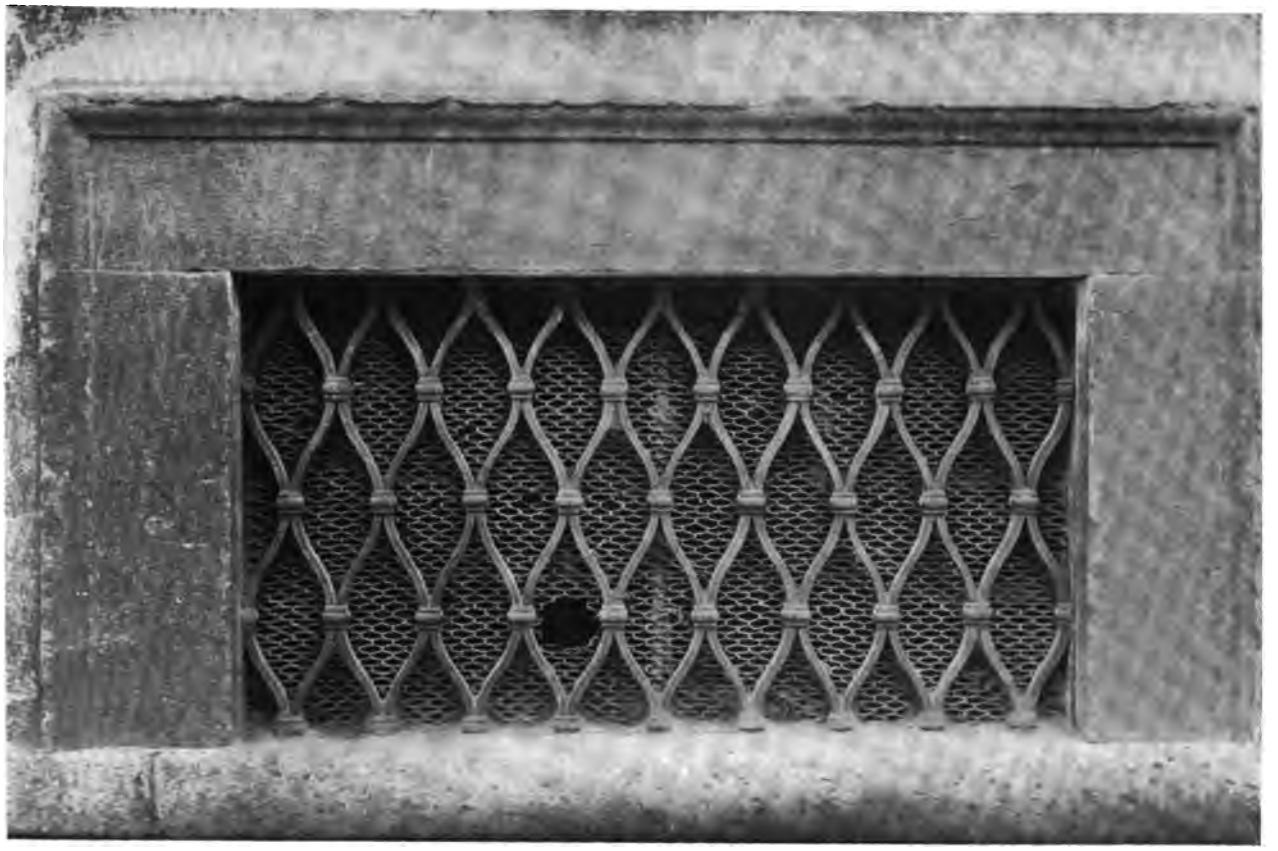

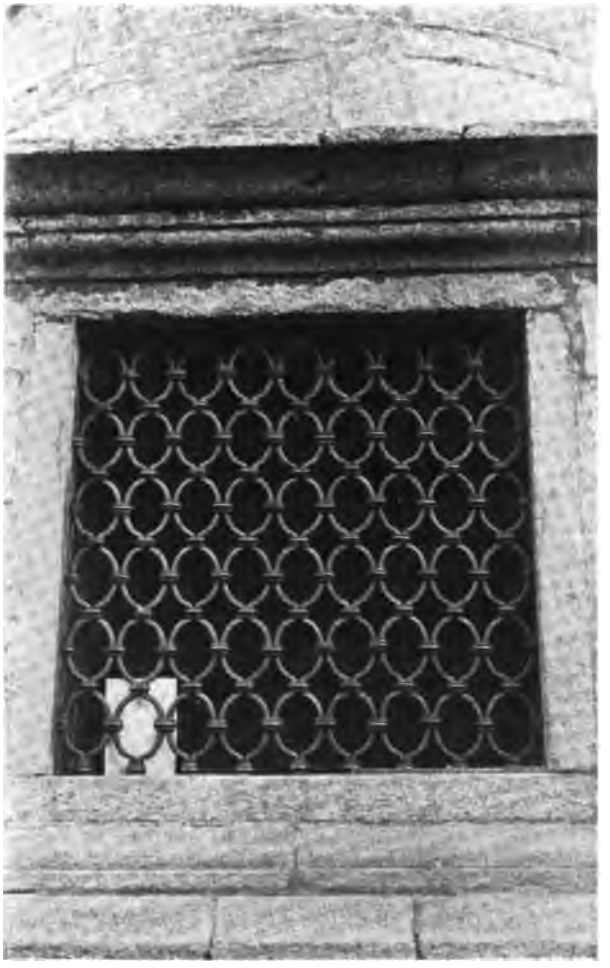

GRILLES, MILAN AND PAVIA

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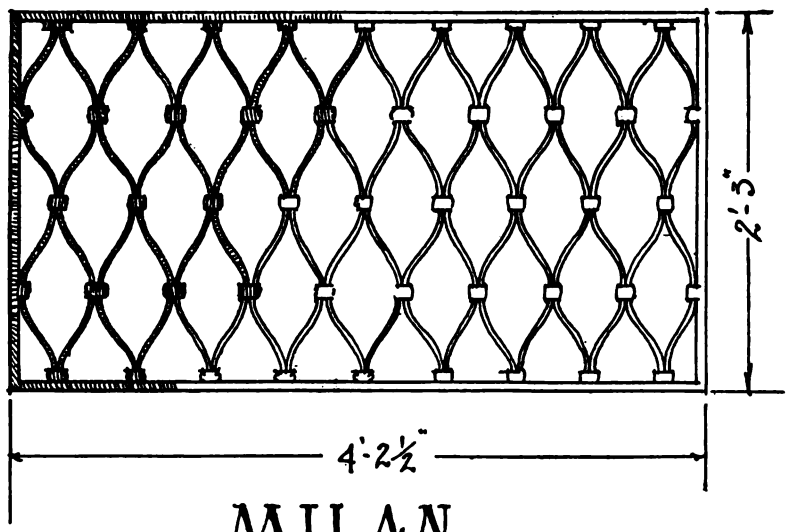
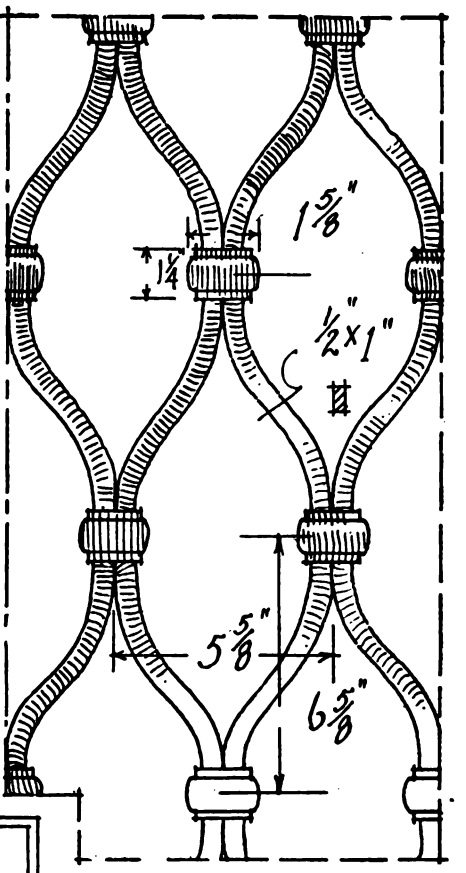
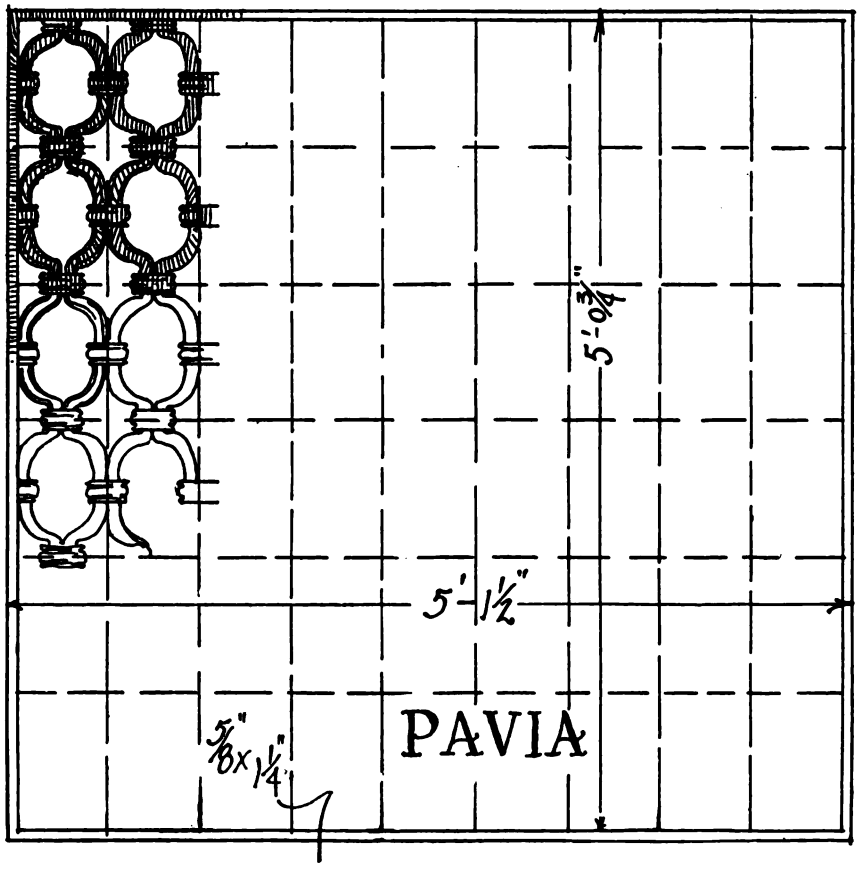


MILAN

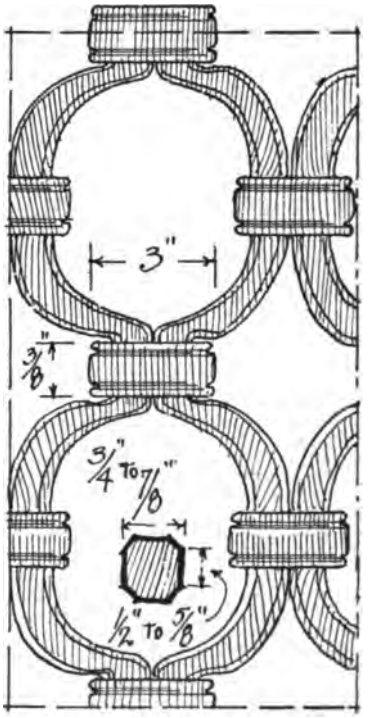


SCALE · ELEVATIONS · 1 0 3 6 9 12

DETAILS 0 3 6 9 12



PAVIA



GRILLES, MILAN AND PAVIA

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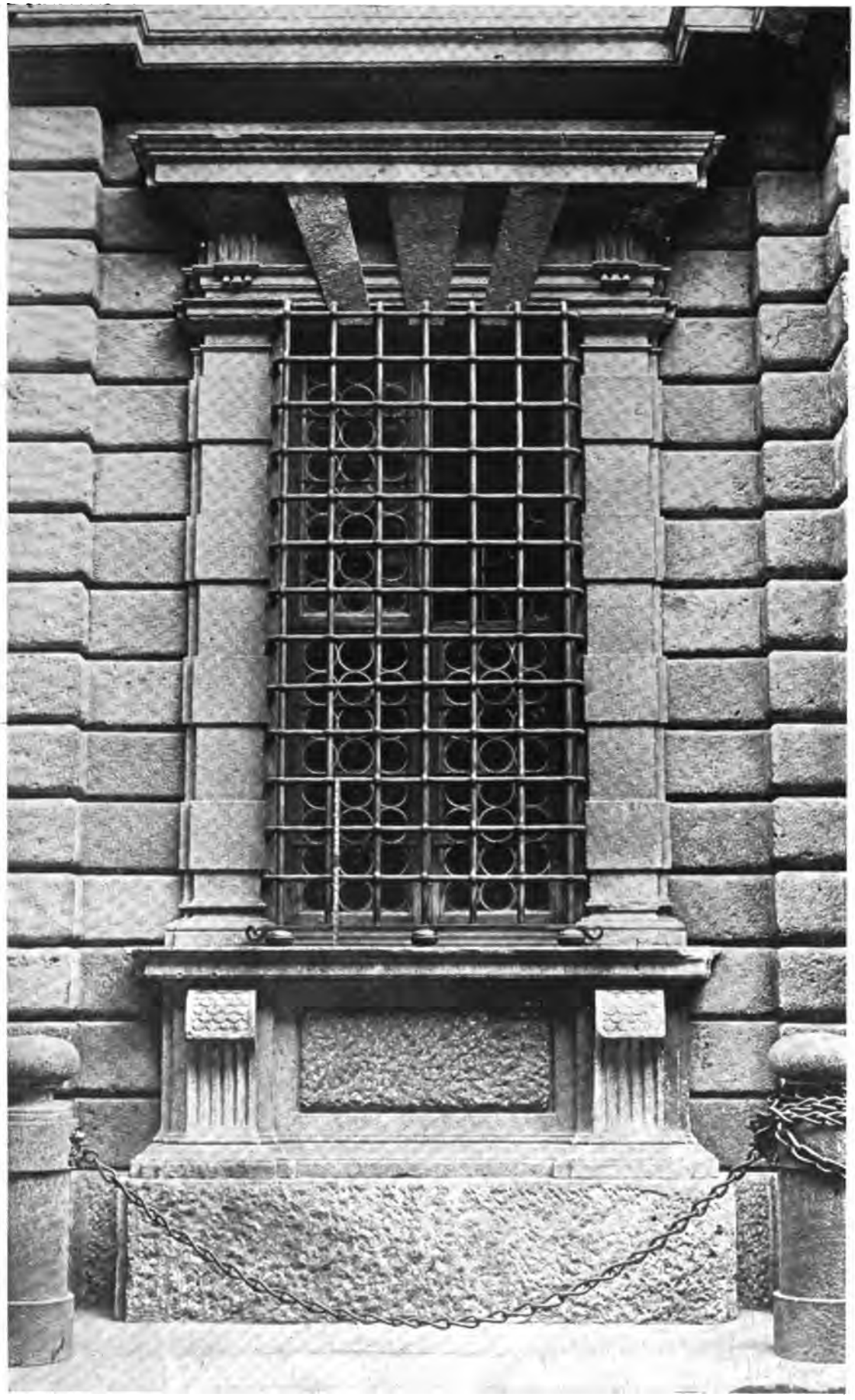

WINDOW, PALAZZO VALSECCHI, MILAN

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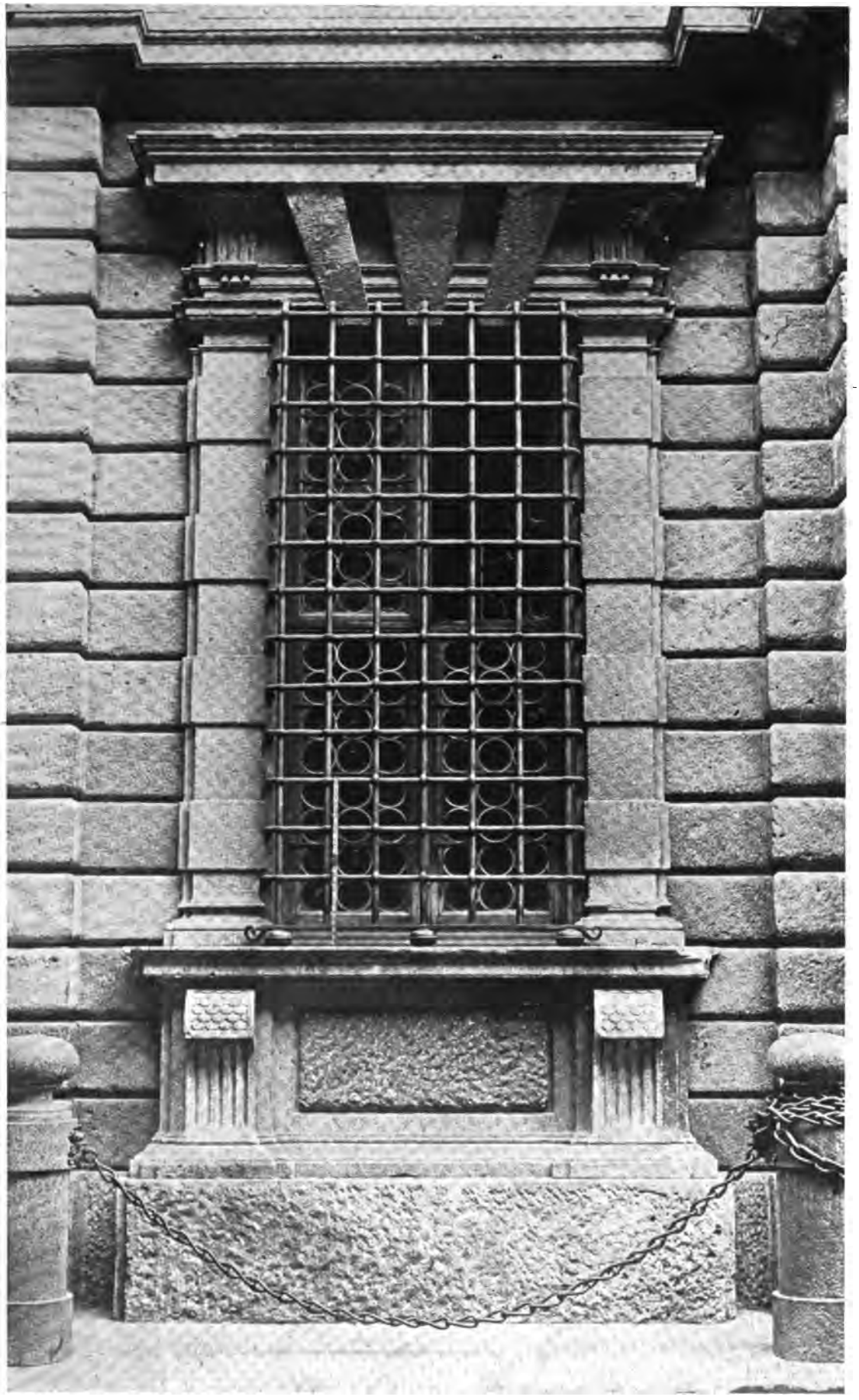

WINDOW, PALAZZO VALSECCHI, MILAN

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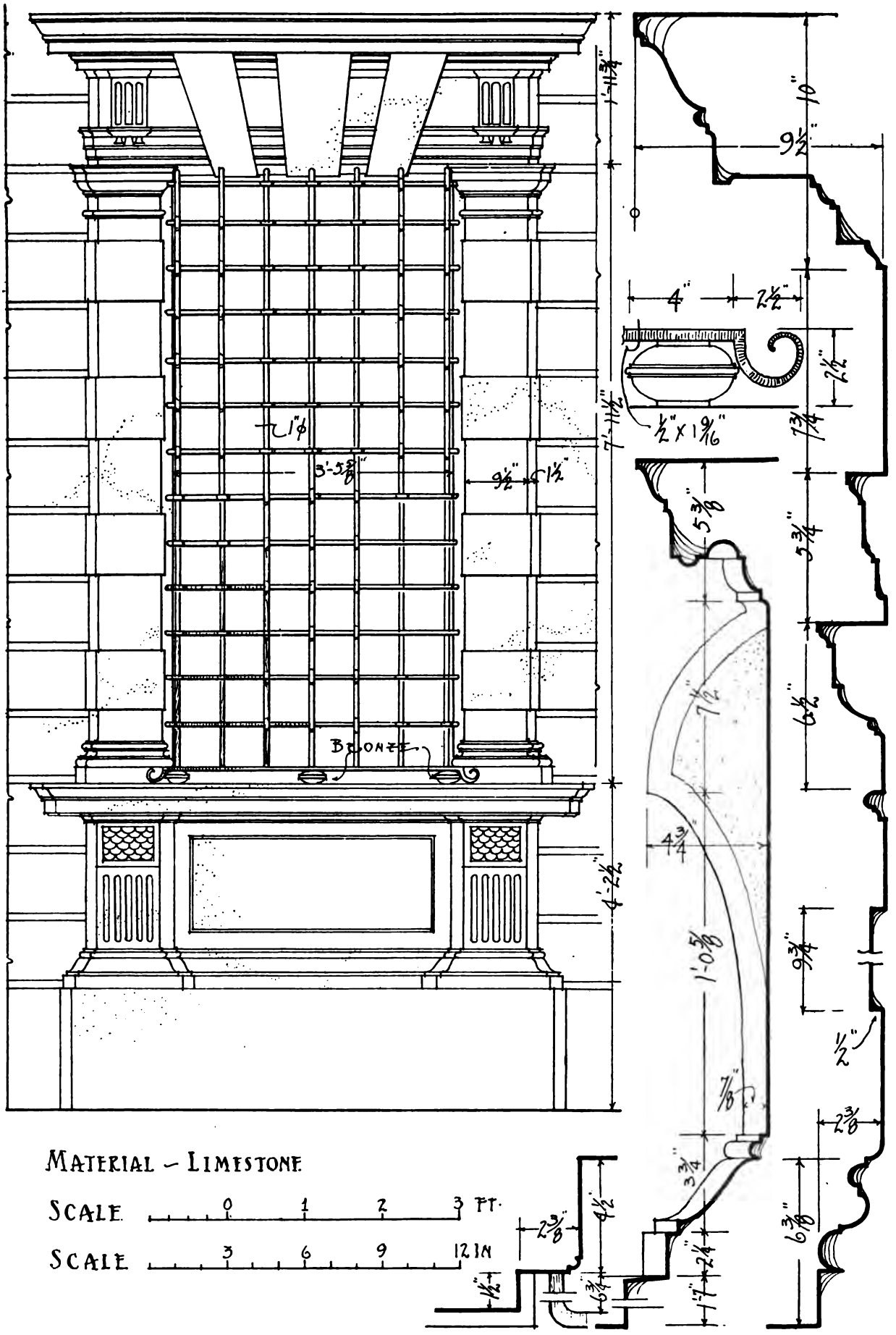

WINDOW, PALAZZO VALSECCHI, MILAN

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WINDOW, PALAZZO BUONCOMPAGNI, BOLOGNA

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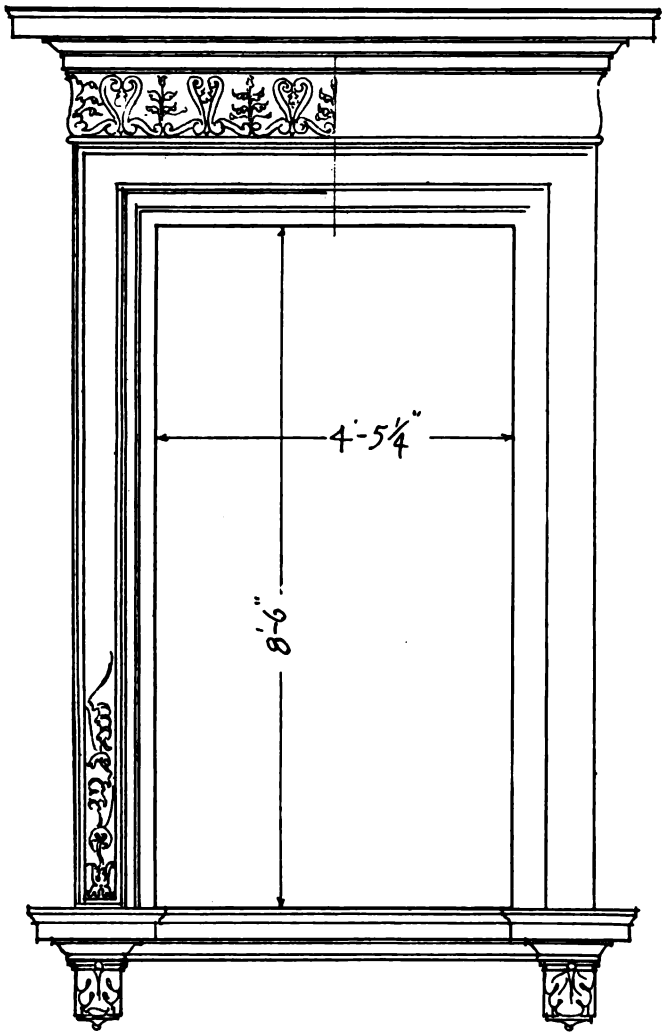
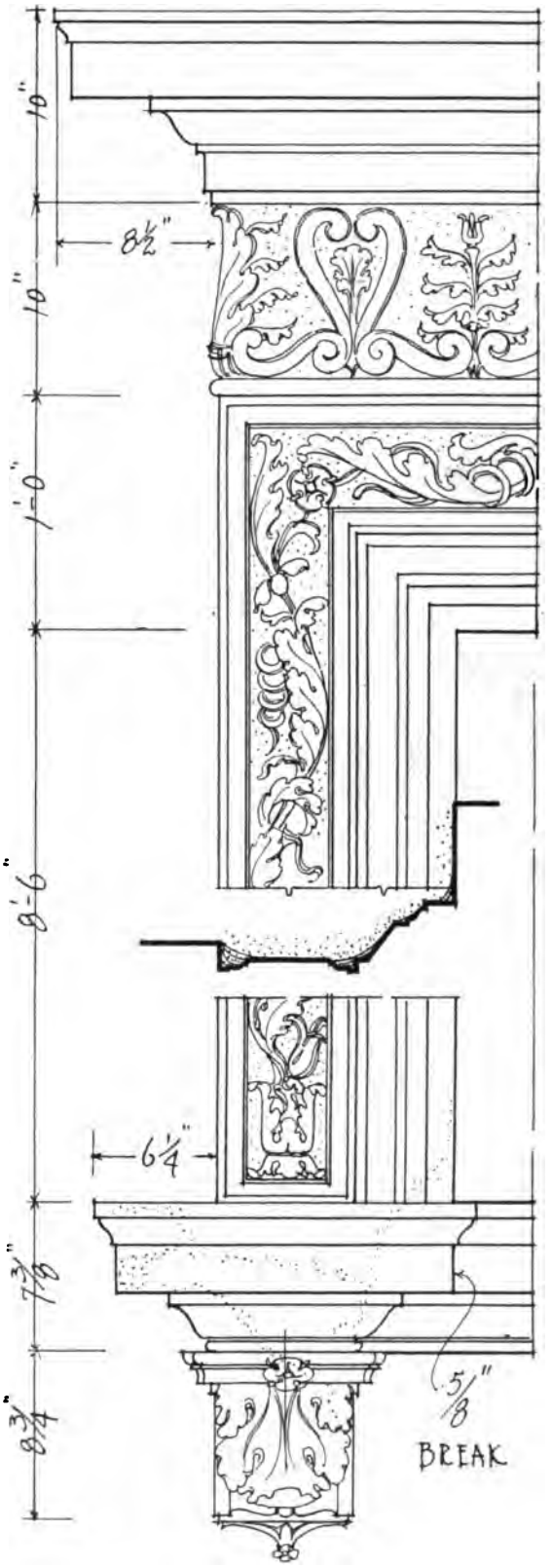


ELEVATION



MATERIAL - LIMESTONE

SCALE FOR ELEVATION

0 1 2 3 4 ft.

SCALE FOR DETAILS

12 9 6 3 0 1

WINDOW, PALAZZO BUONCOMPAGNI, BOLOGNA

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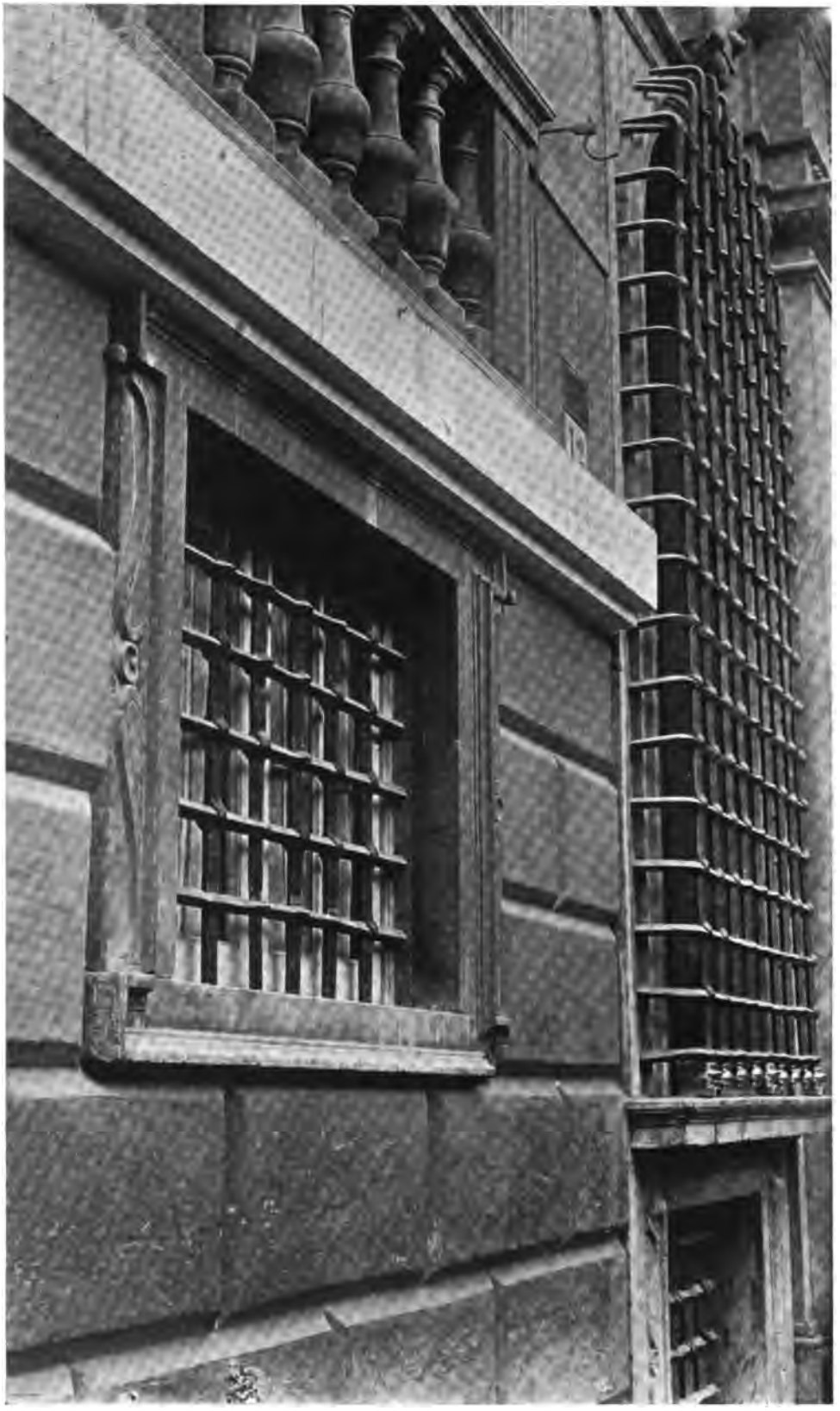

WINDOW, PALAZZO SERRA, GENOA

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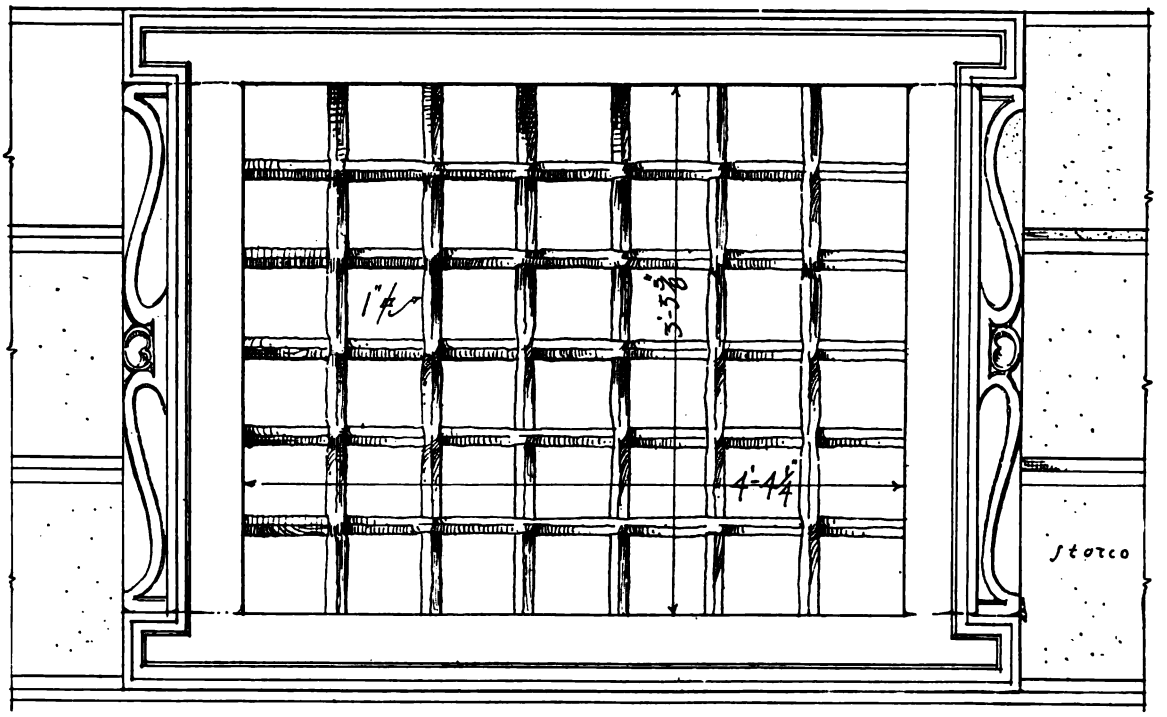

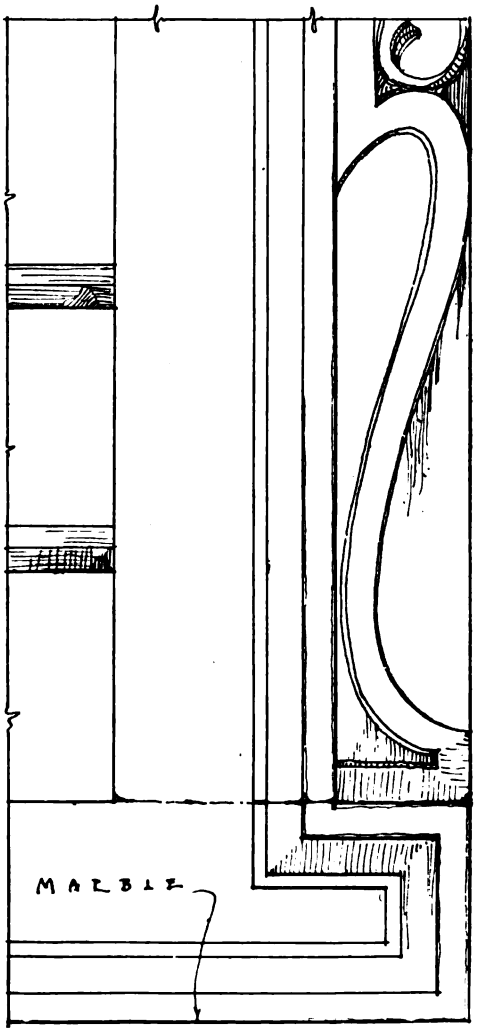

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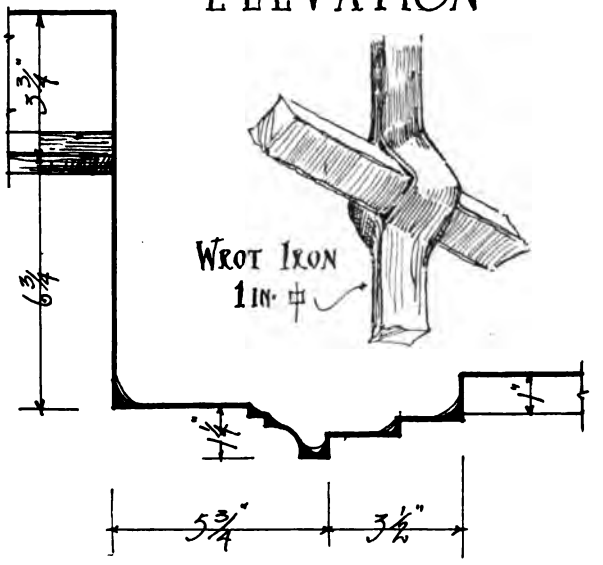
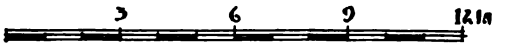


PROFILE OF TRIM

SCALE FOR ELEVATION

SCALE FOR DETAILS



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WINDOWS

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CAMPO DEI FRARI,
VENICE

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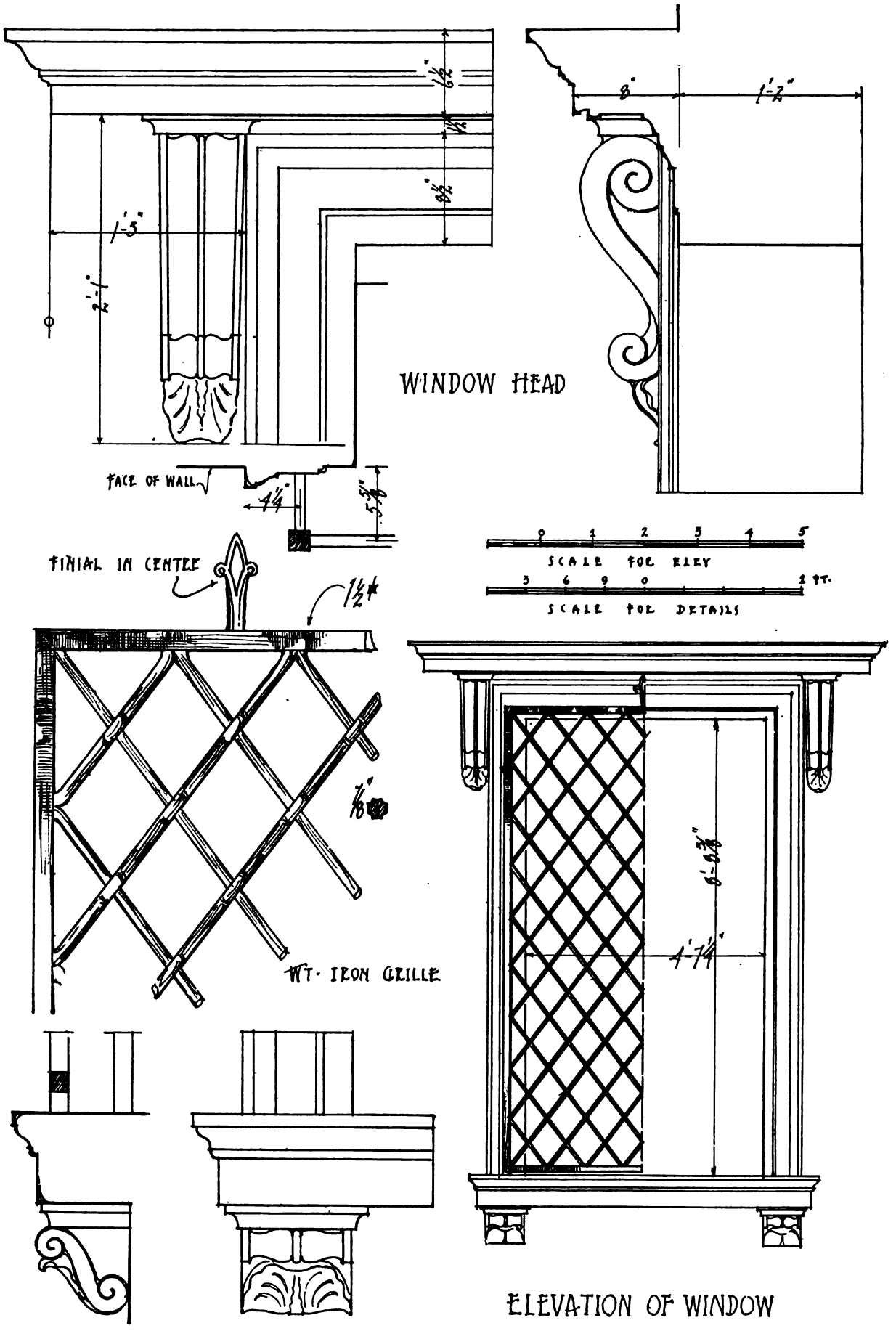

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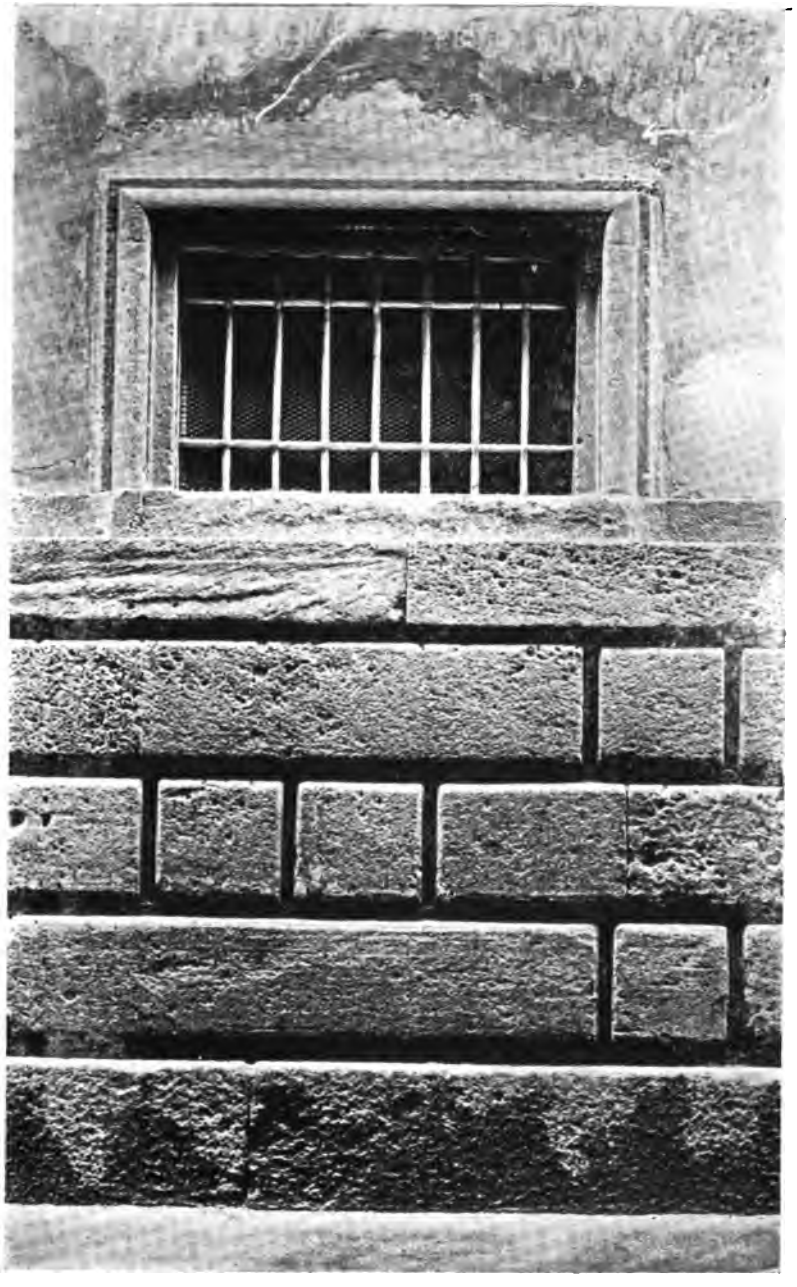

WINDOWS, MILAN

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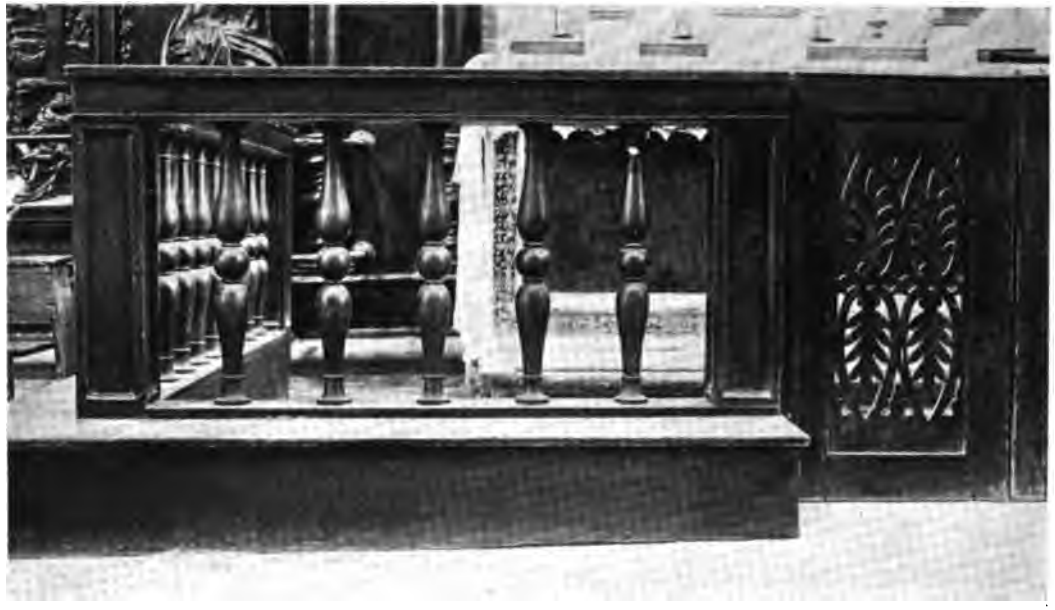

WOODWORK, SS. GIOVANNI E PAOLO, VENICE

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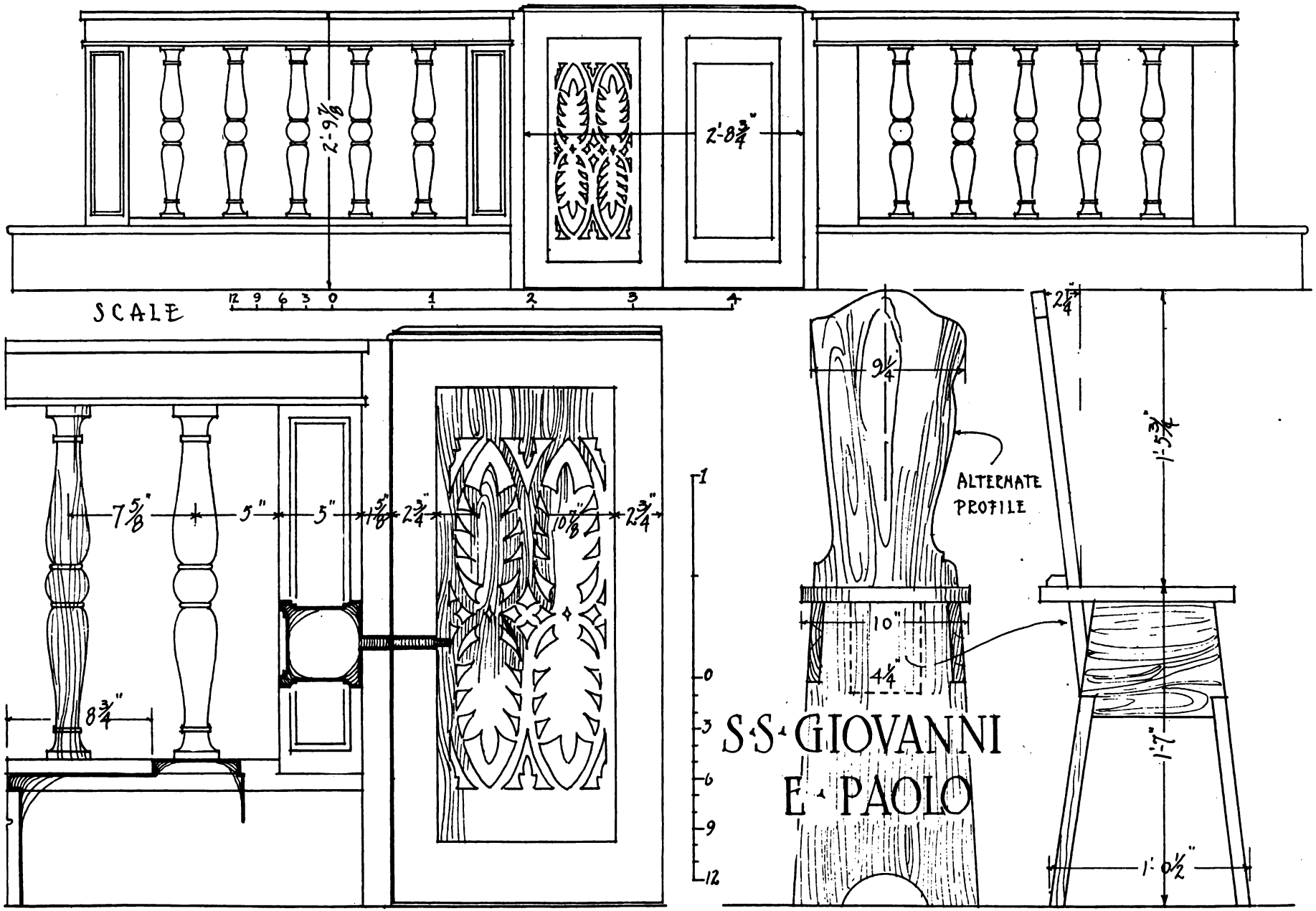

WOODWORK, SS. GIOVANNI E PAOLA, VENICE

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CHAIR, S. FRANCESCO D'ALBARO, GENOA

TABLE, PALAZZO BEVILAQUA, BOLOGNA

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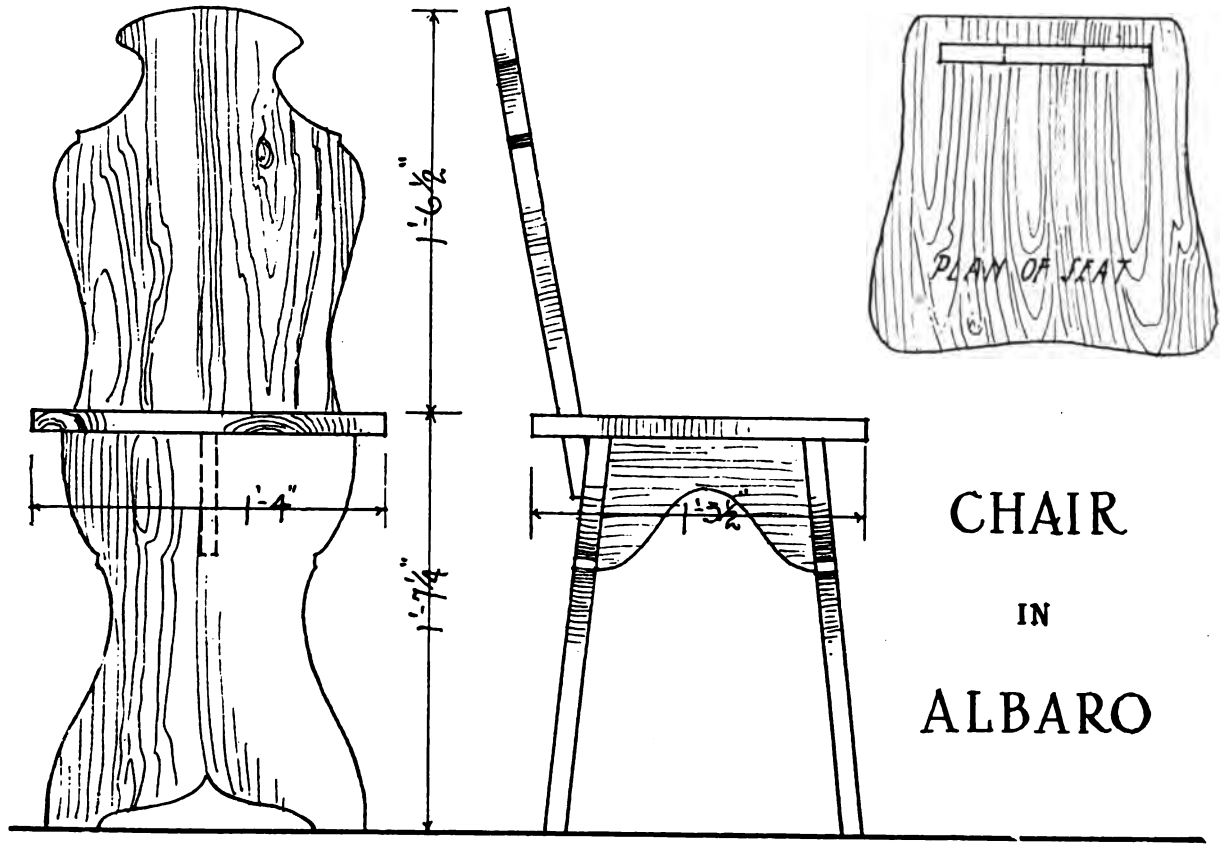

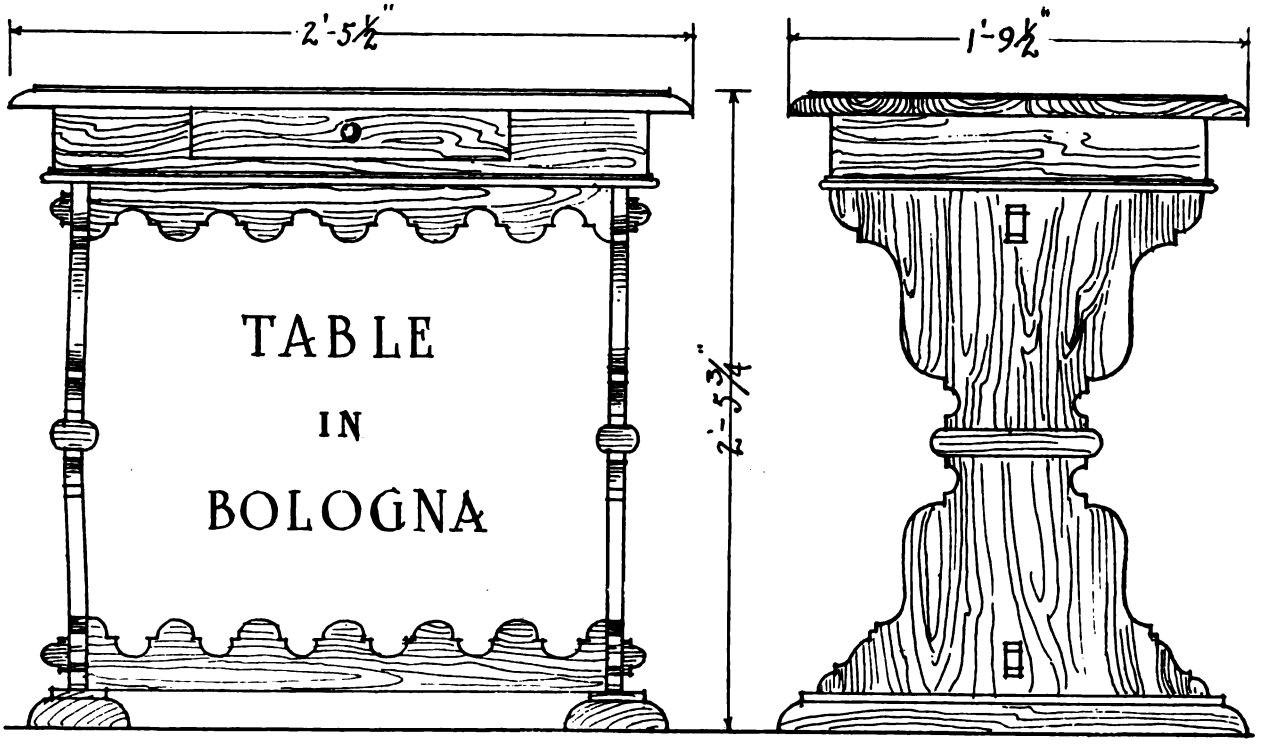

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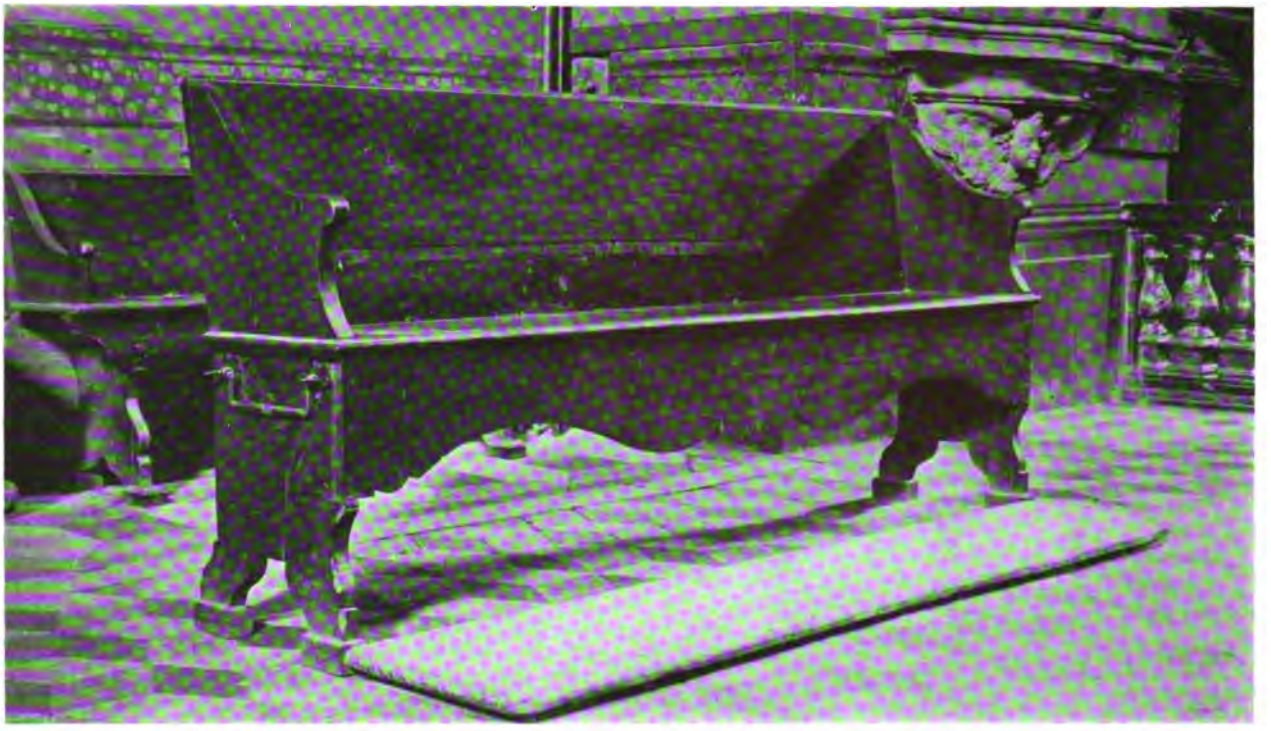

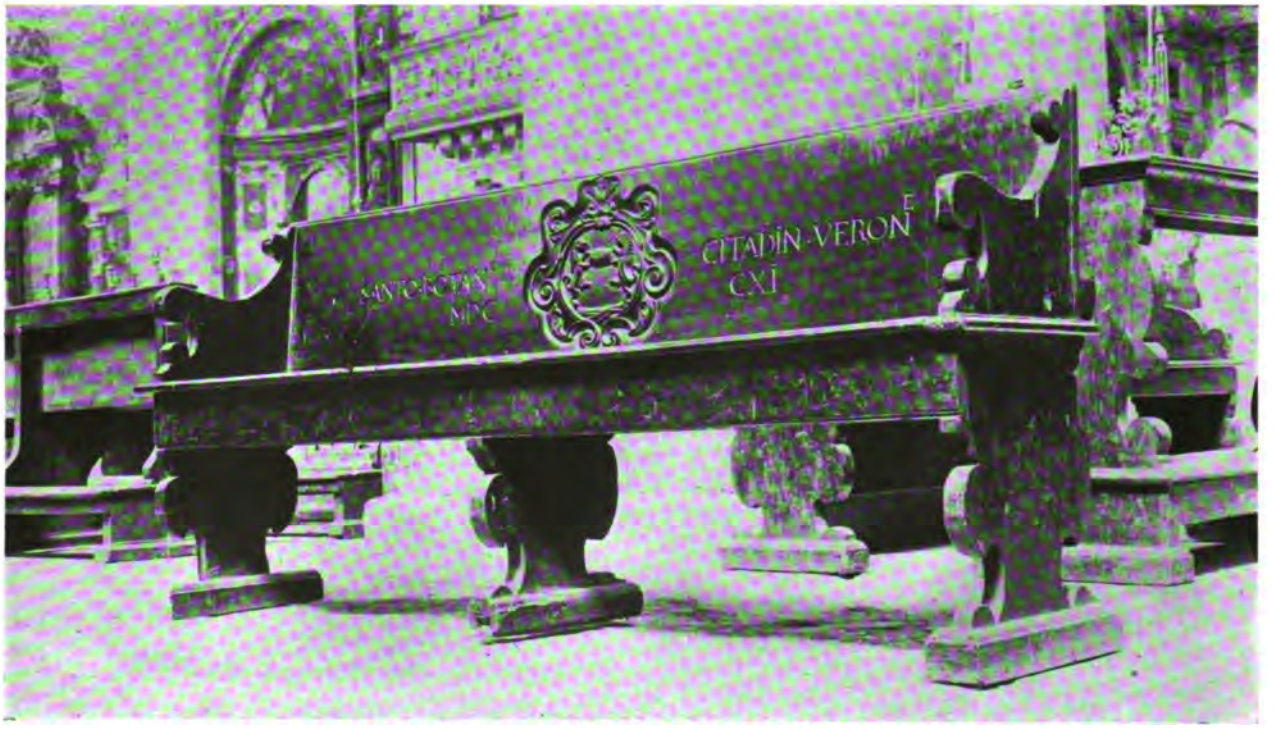

BENCHES, S. ANASTASIA, VERONA, AND CATHEDRAL, CREMONA

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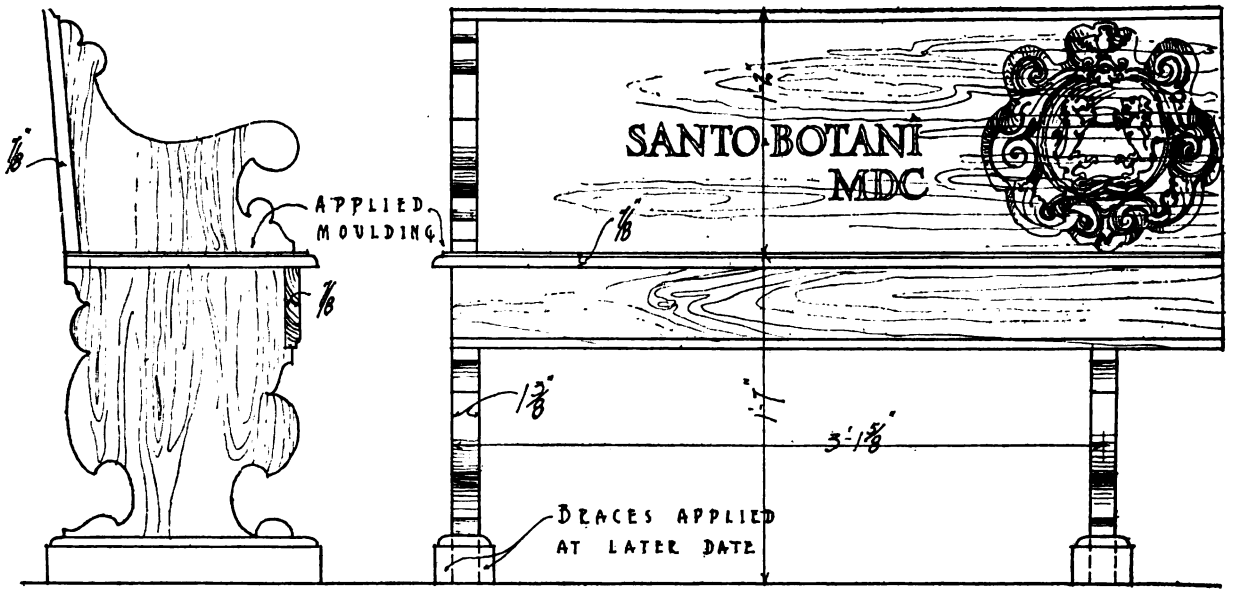

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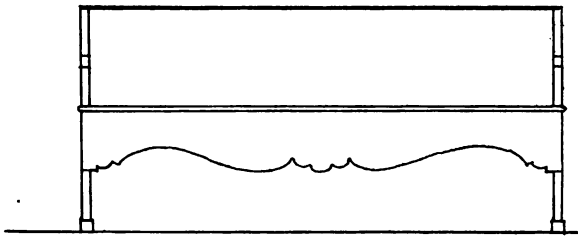
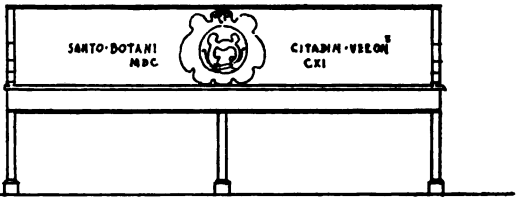
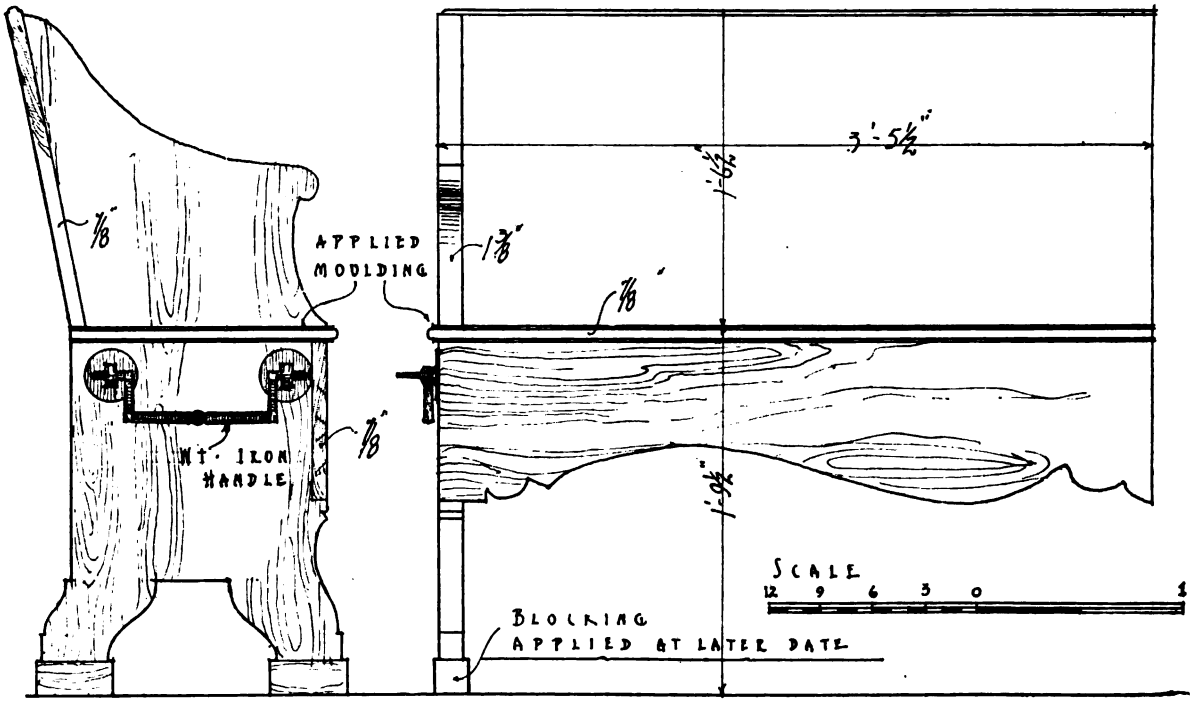


CATHEDRAL - CREMONA



S. ANASTASIA VERONA



SIDE FRONT

BENCHES, S. ANASTASIA, VERONA, AND CATHEDRAL, CREMONA

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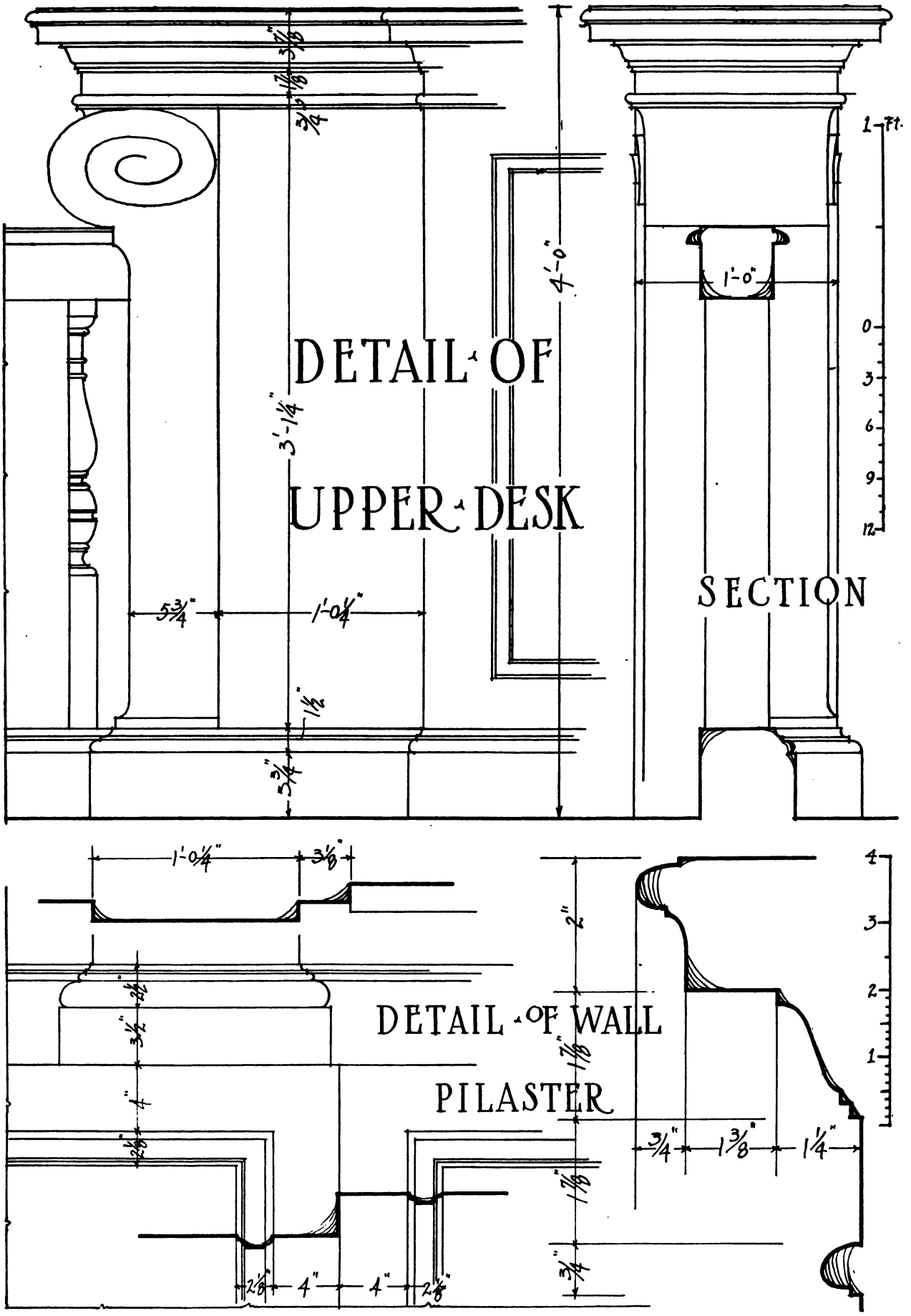

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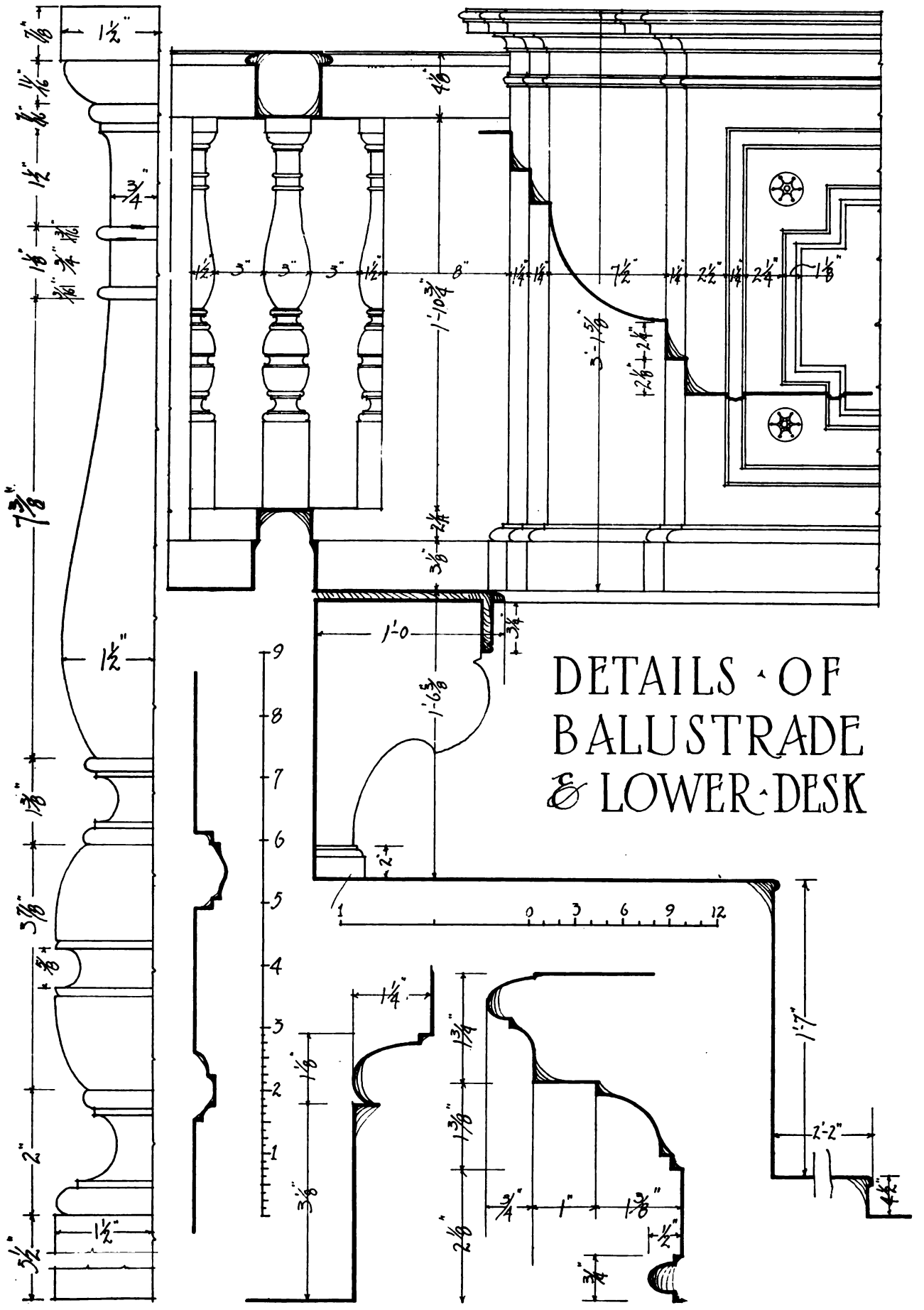

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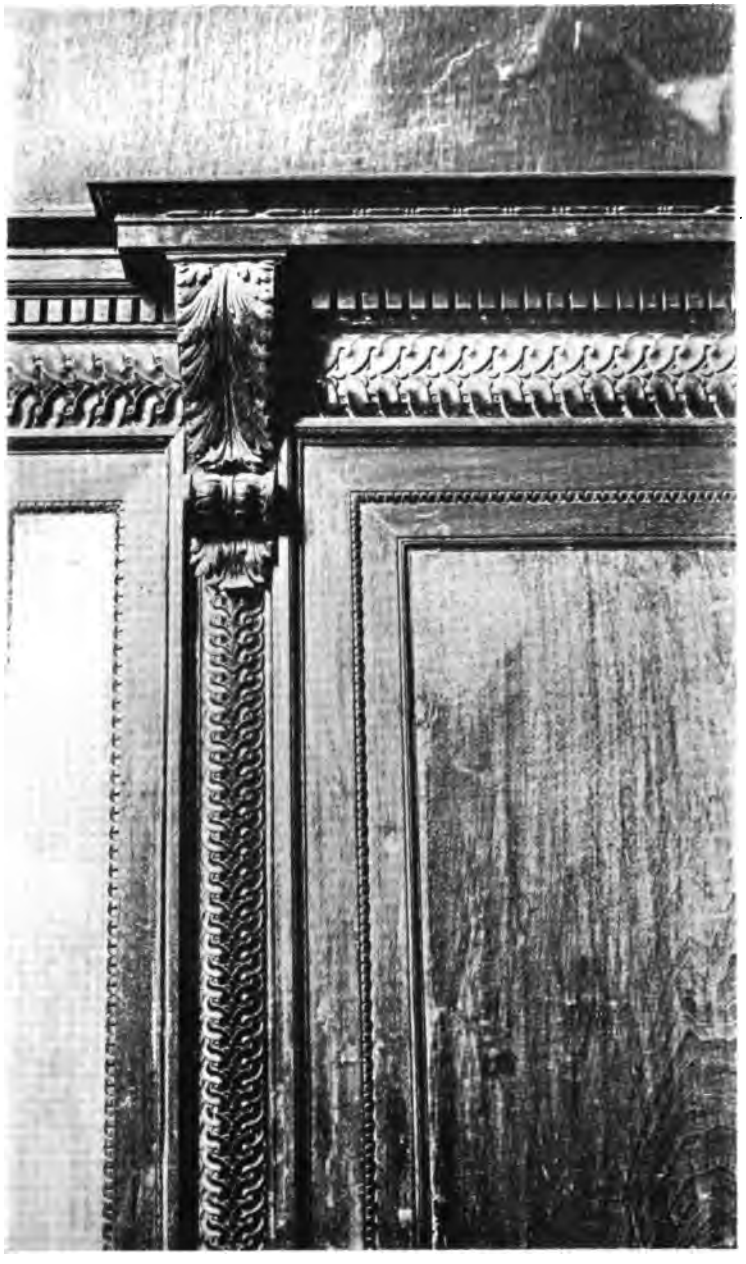

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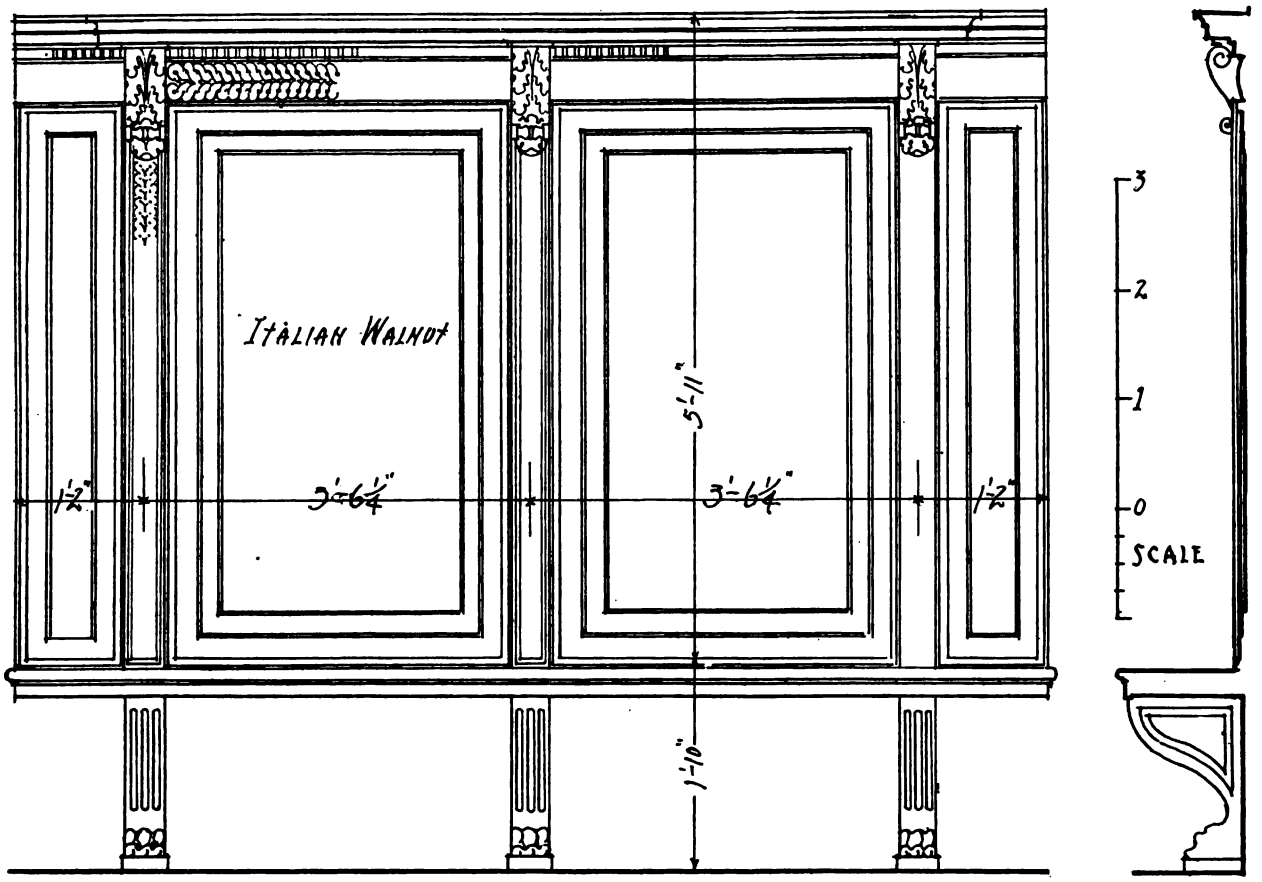

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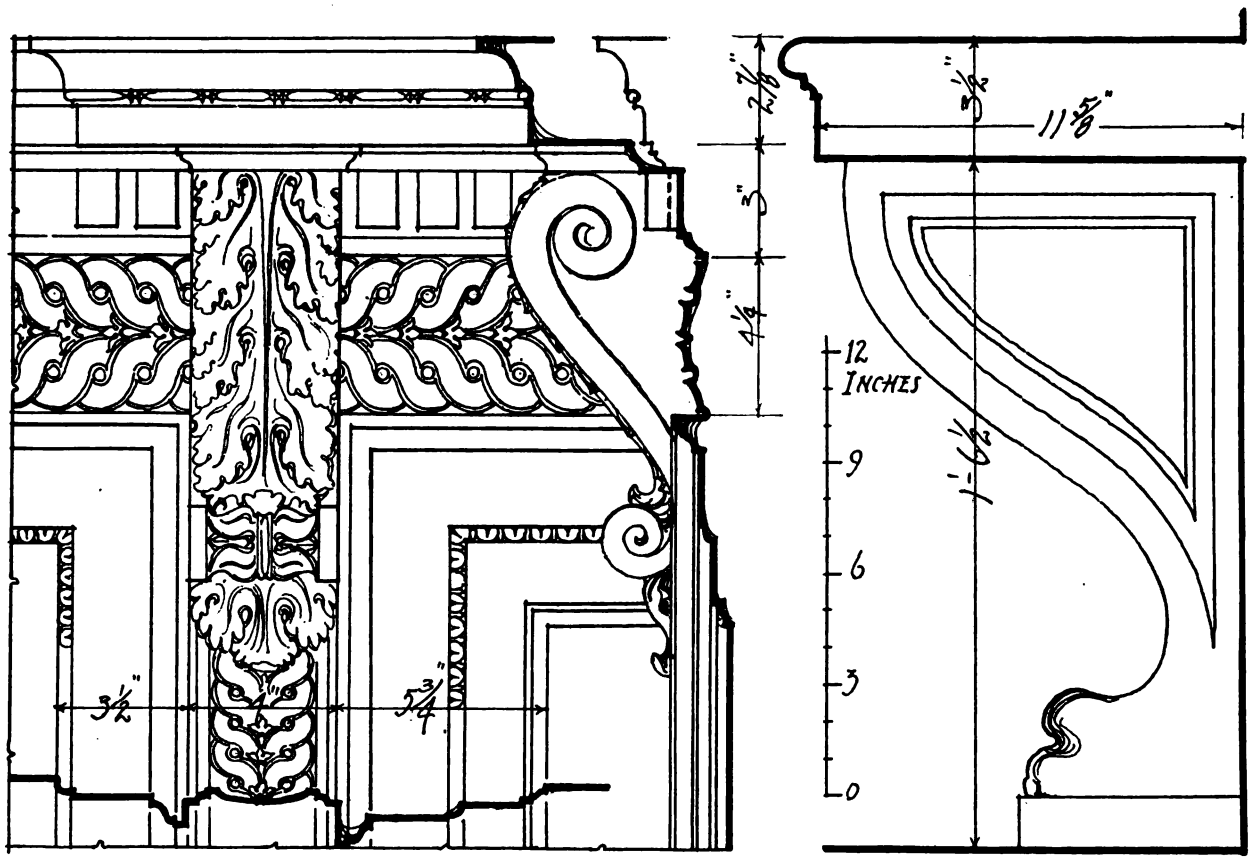

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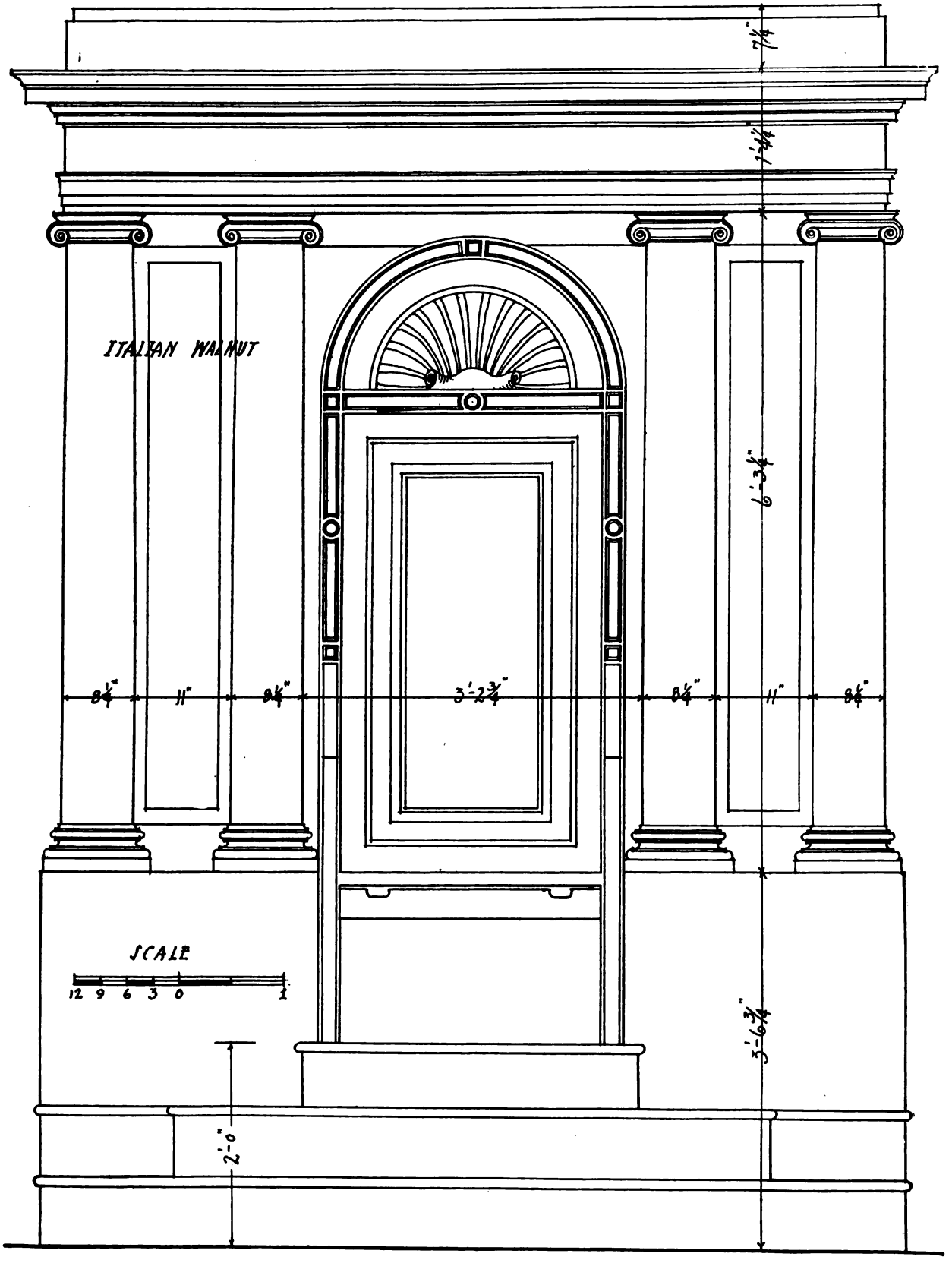

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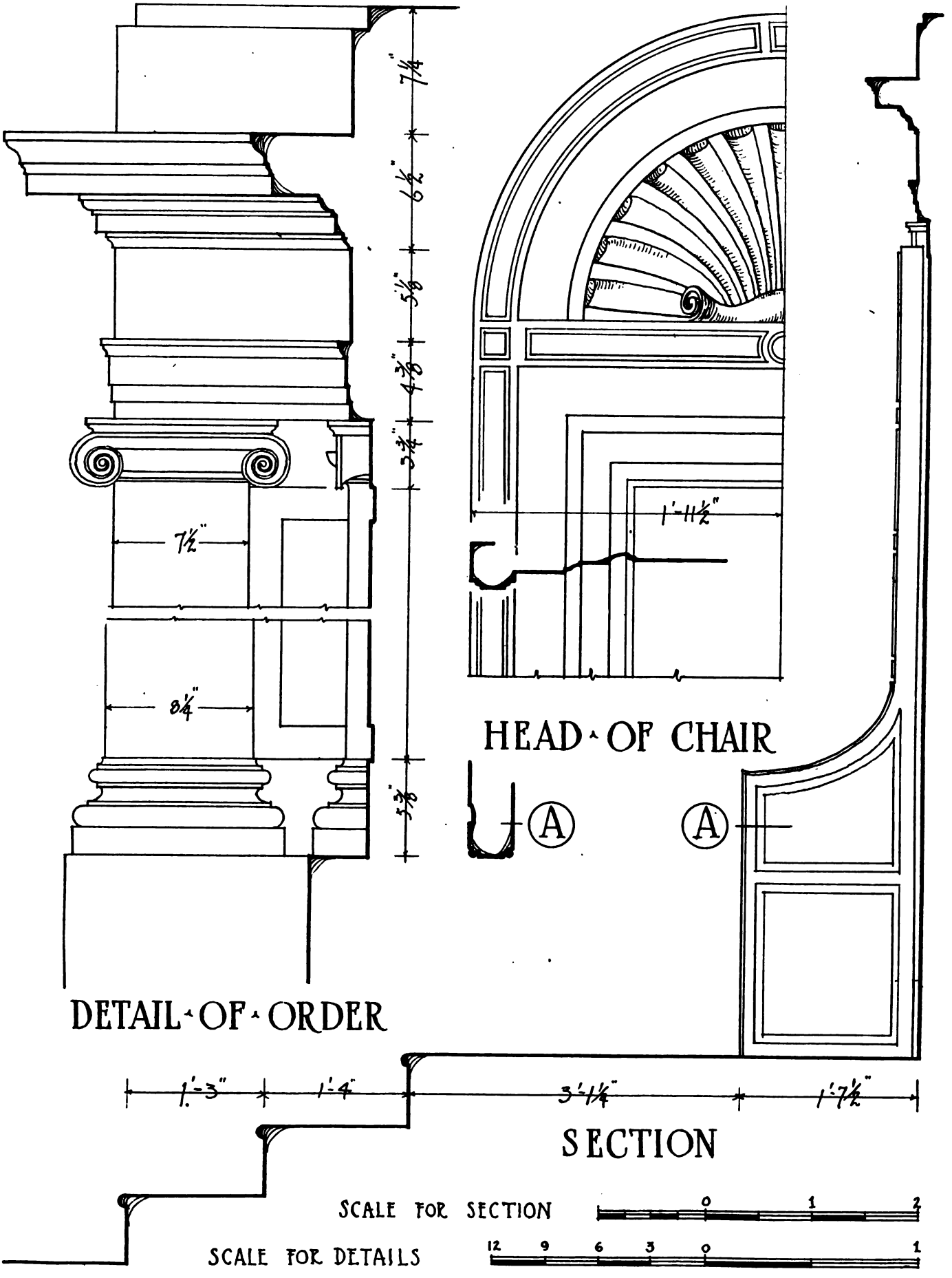

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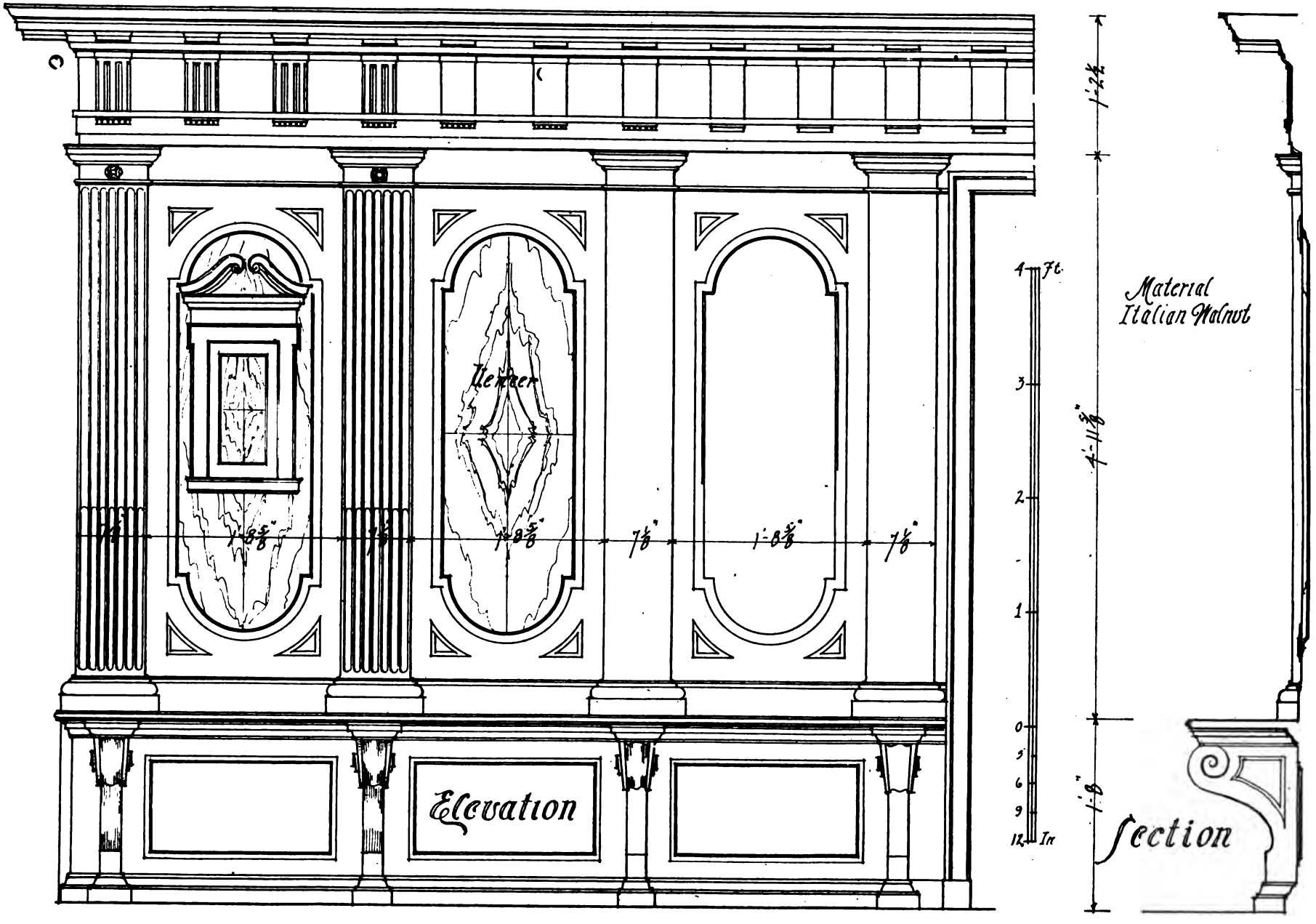

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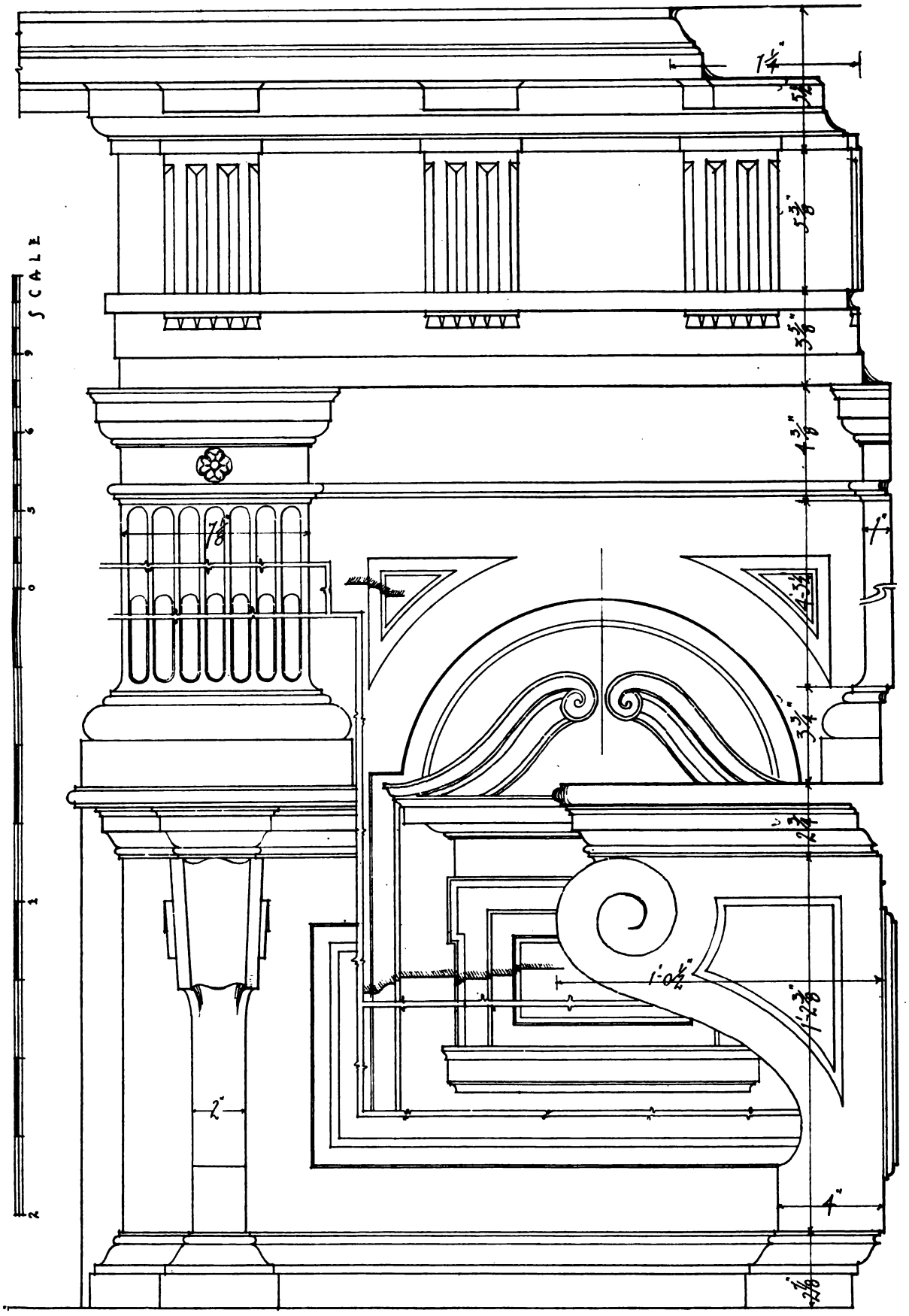

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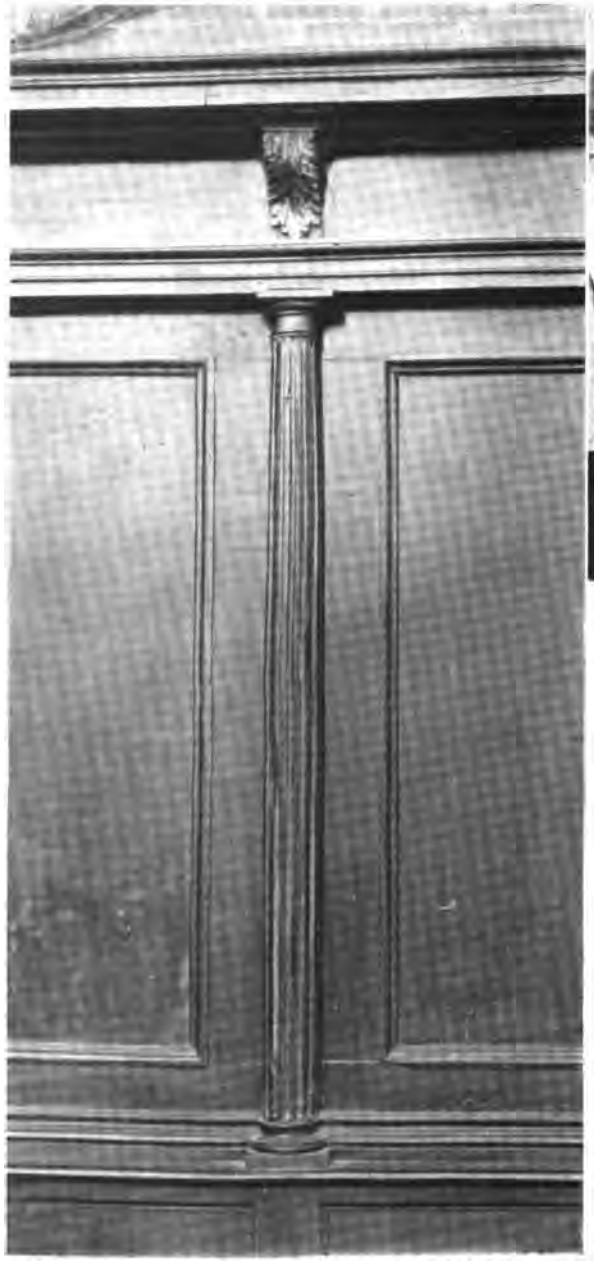

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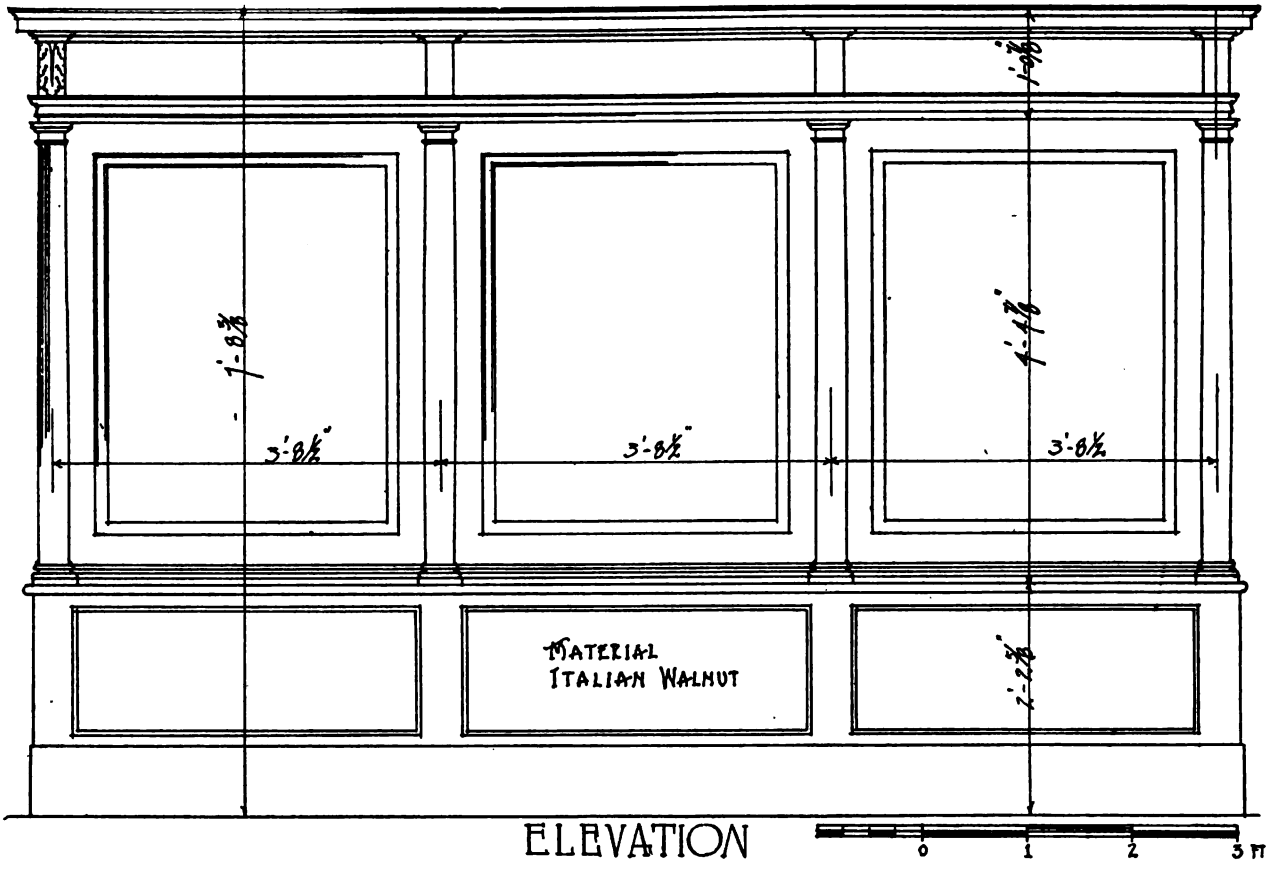

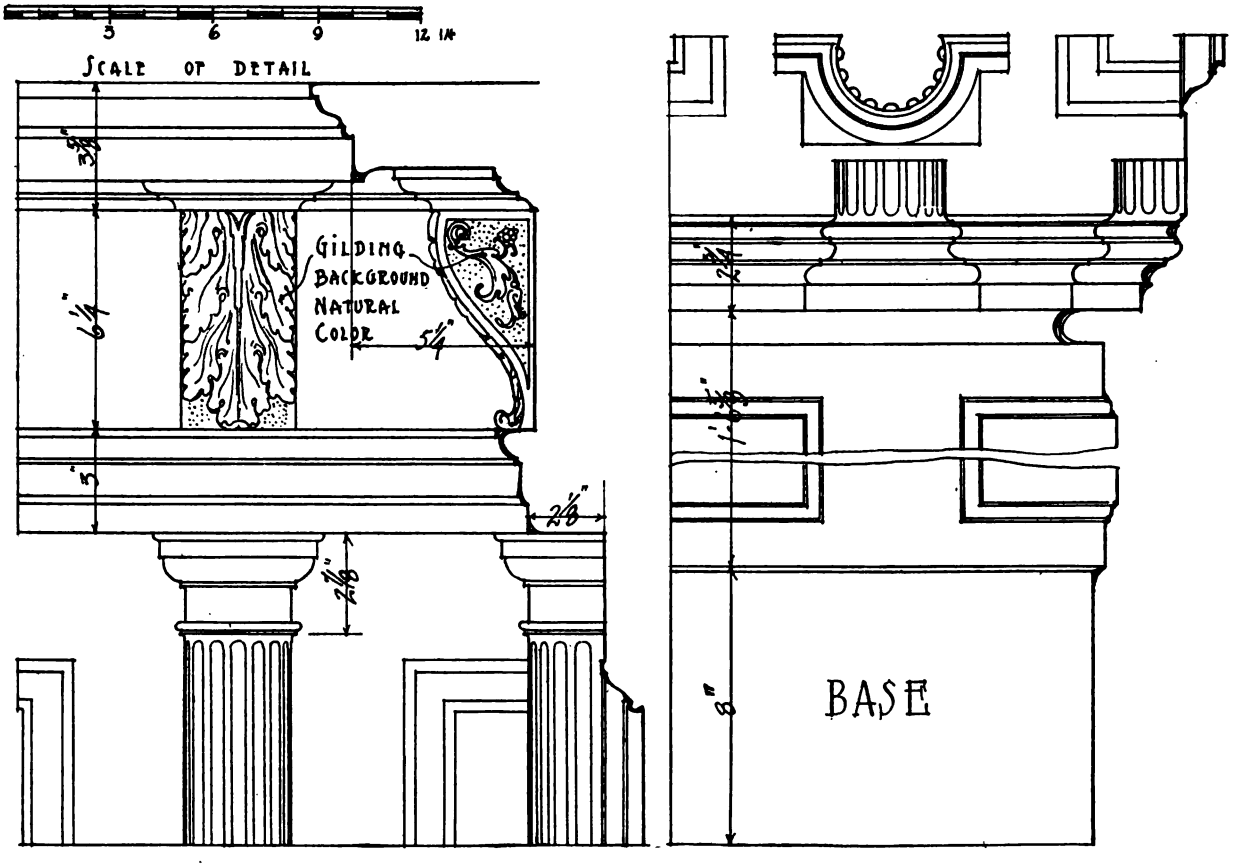

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